

# THE JOHNS HOPKINS NEWS-LETTER

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## Federal gov't seeks to cut aid

BY AMY SHEERAN  
THE JOHNS HOPKINS NEWS-LETTER

College students may see a decrease in the amount of federal financial aid they receive — as well as increased rates on such loans — as Congress considers two different budget revisions dealing with funding for student financial aid.

“The cuts would increase the cost of borrowing for our students,” said Director of Student Financial Aid Ellen Frishberg. “Our students pay 1.5 percent to borrow a student loan; congress is suggesting that this be raised to 3 percent, so that would double the fees,” she said. The House version of the bill would also do away with students’ ability to fix the interest rate at the time of consolidation.

“The average student loan in this country would increase by \$5,800 because of the increase in interest and fees,” said Maggie McIntosh, associate for federal relations.

The House version of the bill reduces available student aid funding by approximately \$14 billion, while the Senate version reduces available aid by about \$9 billion, according to McIntosh.

The House version primarily cuts funding available for federal student loans, as well as increasing interest rates and consolidation fees, while the Senate version primarily reduces the amount of funding available to

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## Dean to be named in Jan.

BY PATRICK MEANEY  
THE JOHNS HOPKINS NEWS-LETTER

The search committee in charge of finding a new Dean of the Kreiger School of Arts and Sciences is on track to announce their selection by Jan. 1 of next year, said its chairman, Provost Steven Knapp.

“The committee completed its first round of interviews this past Friday and will be bringing a small number of finalists to campus in the first half of December,” said Knapp. “We will finish all interviews of finalists by mid-December. The interviews will all be over well in advance of Jan. 1, but we anticipate that it may take a few more weeks to finalize the appointment.”

The 17-member committee includes professors and administrators, as well as one graduate and one undergraduate student. The committee’s make-up was “consistent with the practice Hopkins has followed for all our dean search committees in recent years,” said Knapp.

Members have been searching for candidates for the position since March, when former Dean Daniel Weiss announced he would be leaving Hopkins to become president of Lafayette College.

The hunt for a new dean has been on par with past searches, said Knapp. “Searches of this kind are usually begun at the beginning of the fall semester and completed toward the end of the spring semester. This time, we actually started the process in last spring, with the aim of completing the search in the fall semester.”

The search for a new dean comes as the eighth within 12 years. Weiss, the latest dean, served three years, making his term longer than any of the previous six deans.

The Whiting School of Engineering conducted a pair of nine-month-long searches between 2002 and 2004, following the initial candidate’s last-minute declination in 2003. Current

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## President Brody falls from top salary spot

BY CHRISTINE HIGGINS  
THE JOHNS HOPKINS NEWS-LETTER

Last year, President William Brody received the highest compensation nationally for a university president; however, this year Brody’s salary for the 2004 fiscal year, \$895,774, placed him seventh on the list.

While the top three salaries have passed the \$1 million mark, Brody’s salary has actually decreased \$2,012 from the 2003-04 fiscal year, according to the most recent issue of *The Chronicle of Higher Education*.

According to Evan Goldstein, press representative for *The Chronicle of Higher Education*, this decline is surprising because the current upward trend doesn’t allow for even marginal reductions at competitive universities, such as Hopkins.

Executive Director of Communications

and Public Affairs Dennis O’Shea clarified the dividend that the *Chronicle* reported. “During the 2004 fiscal year there was a change in procedure. In previous years the University alone paid Dr. Brody’s salary. In 2004 the Johns Hopkins Health System contributed to the president’s salary, as well, which increased \$175,000 overall,” said O’Shea.

This addition would put Brody directly behind Lynn University’s retiring president, Donald Ross, whose salary of \$5,042,315 (including the bonus he received upon retirement) placed him at the top of the list.

Yet Brody is not the highest paid officer in the Hopkins community. According to tax returns for 2004, Dean of Medicine Edward Miller was paid \$835,336 solely from the University.

Brody’s salary is comprised of two components: pay and benefits. His benefits include residency at the Nichols House and a

car provided by the University. However, this dichotomy reflects that his purely University-funded pay is \$155,013 less than Miller’s. Additionally, four faculty members of the School of Medicine made over \$600,000 in the same year directly from University funds.

The Board of Trustees is responsible for the allocation of University executives’ incomes, and Brody’s salary is not one that is come by lightly. Executive Assistant to the President Jerome Schyndman said, “The Board of Trustees recognizes that President Brody is probably the finest university president in the country.”

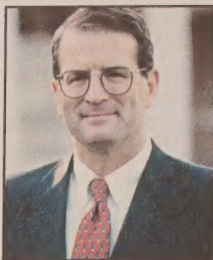
“He oversees eight schools, all Hopkins hospitals, the Health System and the Applied Physics Laboratory, which makes him responsible for more than 46,000 employees,” he added.

O’Shea also explained why the Board feels it is necessary to provide Brody with a residence

on campus. “The trustees believe it is a very positive thing for the president to live on campus, and Nichols House also is used for many University functions,” he said.

Junior Ivana Deyrup appreciated the importance of Brody’s position. “It’s understandable that he has that salary because he is like the CEO of a giant corporation. When people have responsibilities like Brody’s they are compensated adequately.”

CONTINUED ON PAGE A2



COURTESY [HTTP://WWW.HOPKINSMEDICINE.ORG](http://www.hopkinsmedicine.org)  
**President Brody’s pay decreased this year.**



MARK MEHLINGER/NEWS-LETTER

Sophomore Deidre Lee played “Dragonboat Racing” on the gu-zheng at CultureShow in Shriver Hall with nearly 800 in attendance.

## CultureFest 2005 draws larger crowds

BY RAVI GUPTA  
THE JOHNS HOPKINS NEWS-LETTER

Three quarters through CultureFest 2005, student event organizers report that turnout has been successful at the 21st annual student-run festival designed to promote cultural diversity at Hopkins.

“It is our goal, as members of the CultureFest committee, to expose the Hopkins community to the diversity that surrounds us in a manner that is both fun and educational, and to that end I think we have been very successful,” said junior Aamir Abbas, a culture show chair on the CultureFest committee.

Employing the theme “Through Our Eyes” for this year’s CultureFest, organizers report that entertainment-oriented events like the CultureShow and International Night Market were more successful in attracting large crowds than smaller events like the guest speaker and movie night.

On Saturday night, CultureShow opened CultureFest 2005 to an audience numbering nearly 800 at Shriver Hall, showcasing an assortment of 14 performing groups and two individual acts varying from music to dance to martial arts.

The CultureFest committee reported success in attracting a greater number of participants for the CultureShow this year than last.

“We are trying to promote that CultureFest isn’t just all about the food and dance. It also encompasses learning real information about different cultures through some of the ‘smaller’ events,” said head co-chair junior Isi Oribabor.

The committee invited a guest speaker, Professor Sonia Ryang, to discuss racial discrimination and social stereotypes faced by Asian-Americans in today’s society, mentioning personal experiences abroad and in the American collegiate environment.

“We thought that bringing Professor Sonia Ryang to speak on Tuesday night would attract people because she’s a personable teacher

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## T.V. producer speaks on legal awareness

BY SARAH WILLIAMS  
THE JOHNS HOPKINS NEWS-LETTER

On any given Tuesday night, detectives Elliot Stabler and Olivia Benson light up the television screens of more than 10 million American households as they catch serial rapists, find abandoned children and rescue women from the hands of con-artists.

This fictional crime fighting team on NBC’s *Law and Order: SVU*, however, does more than simply provide entertainment for its audience.

Last Tuesday, Neal Baer, the executive producer of *Law and Order: SVU* and former executive producer of the hit television series *ER*, spoke at Johns Hopkins as part of the Milton S. Eisenhower Symposium.

The MSE Symposium is a 37-year-old lecture series that this year centers on the changing nature of American media.

Baer’s lecture focused on the relationship between Hollywood and medicine and how *Law and Order: SVU* is a vehicle for increasing medical and legal awareness.



TURSINA ABDUL-RASHID/NEWS-LETTER

**Law and Order producer Neal Baer spoke with the MSE Symposium.**

For him, the link between Hollywood and medicine is pure storytelling. “Storytelling and medicine are passions that are inextricably linked in my life,” he told the audience on Tuesday. “To be a good doctor, I believe, requires one to be a very good storyteller.”

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### ECAC victory for men’s soccer team

In a home game, Hopkins men’s soccer beat Grove City College, 3-0, in the East Coast Athletic Conference finals. Se-

nior co-captain Adam Simon was named MVP in the ECAC tournament. Read the play-by-play. SPORTS A12.

### Books galore

Find out what new releases are worth checking out. Plus, we recommend four books that are sure to change your life. FOCUS B2

### Add body art

Tats and piercings may or may not be your thing, but the process of adorning the body is fascinating. Check out the (beautiful) battle scars. YOUR N-L A9.

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## NEWS

# Arts & Sciences still without dean

Committee cites dedication to academics, managing ability as key qualities for dean

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Whiting Dean Nicholas Jones was chosen in August of 2004.

The Dean of the Bloomberg School of Public Health Michael Klag was named last May, following the retirement of Dean Alfred Sommer in October of the previous year.

"We recruited very widely. In so doing, we encouraged students, faculty, alumni and many others to nominate individuals whom they believed would make a good dean," Pamela Cranston, vice-chair of the search committee, said.

The committee hired the search firm Witt/Kiefer, who at first suggested over 100 candidates, and the committee reviewed the top 50. At present they have 11 candidates from which to choose five finalists

for consideration in December.

Undergraduates were asked to send any candidate suggestions to Cranston, although numbers were slight. "I received one nomination from a student. However, it is possible that others were sent directly to Witt/Kiefer."

The University has unusual challenges in finding a dean, says Knapp. "Deanships at Johns Hopkins are unusual because of the degree of autonomy they involve. Each dean here functions almost like the president of a small university."

Knapp described some of the duties and requirements of the dean. "A dean here has more budgetary independence and authority than would be typical elsewhere," he said.

"He or she also has a greater re-



Adam Falk, interim dean of Arts and Sciences, works in his office.

sponsibility in the area of fundraising. So we are looking for someone who can lead the school academically and will also be a strong manager and fundraiser. That combination of necessary skills is what makes these searches so challenging," Knapp added.

Steven David, professor of political science, explained his expectations for the new dean. "I think

the next dean has to care about the School of Arts and Sciences, and he or she has to be a defender of the school's interests."

David emphasized the need for understanding how unique Hopkins is. "The next dean must understand that we don't need to fit into some cookie-cutter mold of an undergraduate school. We can learn from others, but that doesn't mean we have to be exactly like them," he said.

Other professors had less to say regarding their expectations. Sarah Woodson, a biophysics professor on the search committee said, "We've sent out some position papers, but I have no other comments at this time."

Cristal Ng, the sole undergraduate on the committee, was invited to join the search by Dean of Undergraduate Education Paula Burger. Ng said, "I've been involved in the whole process, from recruiting candidates to reviewing their materials and interviewing them."

She said that every member shared the responsibility of recruiting candidates, interviewing them and voting to keep them or not. "At first I was intimidated, sitting at the table with faculty and department chairs, but I quickly found that they were really interested in what I had to say," she said.

"I've learned that the faculty at this school really do care a lot about undergraduate education. I've also learned how challenging it is to balance undergraduate and graduate education along with research, but everyone really is trying hard to enhance all three," she added.

# Man murdered in Wyman Park area

BY RACHEL KOLANDER  
THE JOHNS HOPKINS NEWS-LETTER

On Thursday evening at approximately 8:30 p.m., Michael Bryant, 22, was found dead on the 3700 block of Tudor Arms Avenue, in the Wyman Park Community. Bryant had no affiliation with Hopkins and was an East Baltimore resident.

Despite the proximity of the shooting to Homewood Campus, 1.2 miles, students were only informed of this incident on the security Web site's daily incident report. Many students were unaware of the murder, and this has raised the question of what sort of information the University should pass on to students as well as concerns regarding crime in Baltimore City.

There are several reasons why the University chose not to call attention to the homicide. Since the incident did not occur on Hopkins property or involve Hopkins affiliates, authorities may have felt no obligation to inform the student body. "Security council has nothing to do with it," said council president sophomore Zach Moor.

Yet, he did admit that "there should have been an e-mail," allowing students and faculty alike to remain in the know about crime in the area.

When asked why an e-mail had not been sent out by security, Lt. Steve Ossmus from Campus Safety and Security replied, "I can't answer that question. ... Everything goes out through mass e-mailing."

Bryant suffered from multiple gunshot wounds, and two empty shell casings from a handgun were found near the body. Baltimore Police Spokesman Donny Moses stated that there remains "no motive or suspect information" for Bryant's murder.

Ossmus said that he was informed by homicide investigators

that it was merely a coincidence that the homicide took place at that location, and that the area was not targeted by the perpetrator. He added that because of this, residents of the area should not be alarmed.

Even though students would have liked to have been told about the murder, most of those interviewed said they wouldn't bother telling their parents. Freshman Francisco Contijoch noted, "Baltimore's a pretty rough city; there's always murder on TV."

"It would have been nice if we found out about it from an e-mail," Contijoch said.

Samra Zelman, a sophomore, did not know about the murder. Most students interviewed were unaware that a homicide had occurred near Campus.

While crime will always be a problem in cities, students expressed confidence in campus security. When asked about crimes at the Homewood Campus, Zelman responded, "Security measures took care of the previous problems we've had."

As students become aware of the violence occurring in the city, they say that it will not let it prevent them from enjoying all that the college experience has to offer. Sophomore Jon Smits admits that he walks around Baltimore late at night, but "you can't be stupid about it."

Smits pointed out that when out at night, it's important to "put your life in your hands and not someone else's."

City Crime Rankings by Population Group has ranked Baltimore the third most dangerous city in America, behind Detroit at the top and Washington, D.C. in second place. Crimes exist on campus as well. According to the 2004 Annual Security Report, in the past year there has been one off-campus murder, one forcible sex offense and seven robberies.

# JHU defends president's salary

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Freshman Emily Cook echoed this sentiment. "He's a good president," she said simply.

Sophomore Anna Vaivoda said, "It seems like a lot of money, but he does a lot of work — he has a big job."

Additionally, this kind of monetary compensation is necessary to keep presidents as qualified as Brody within the University. Raymond D. Cotton, a lawyer who specializes in contract negotiations for college presidents, commented to the *New York Times* on Nov. 14, "There is a growing demand for people who can do the job well but a diminished supply because of baby boomer retirements. What all universities are trying to do is find a successor who has been someplace else as president."

"Dr. Brody is head of a large enterprise," said O'Shea, "which constitutes much more than the

Homewood campus. It is a \$3 billion corporation and the top recipient of federal research and development funding."

Along with his presidential duties, Brody is the Chair of the Board of Johns Hopkins Medicine and is heavily involved with the Medical Institute. Therefore, Hopkins must make a concentrated monetary effort to retain a president such as Brody, who also launched a \$2 billion fundraising campaign that will be completed in 2007.

Senior Alice Li, the chair of the Student Activities Commission, which allocates University funding to student organizations on campus, said, "[Brody] is always off commandeering funds; sometimes students overlook his impact on our school."

Despite this, some students, such as junior James McIver, still feel he is being overpaid.

McIver said, "It's a waste of money to be paying the president that much. Students at Hopkins are unhappy with shuttles and security. The money could be better spent. He already has a house and a car, no one needs that much money."

According to Schyndman, the president's salary does not affect student financial aid or scholarships: "The money set aside for scholarships and from endowments cannot be touched for University purposes. The president's salary is an entity unto itself." He added, "Even if he got paid half of his current salary, student life would not be affected." However, deans of the Kreiger and Whiting schools are paid out of tuition money.

Overall, "a very small percentage" of the Board of Trustees' yearly budget is expended on the president's salary, according to Schyndman.

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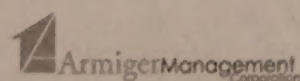
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# Students pleased with noise policy

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the initial announcement of the creation of her position made them wary, most now say they feel positively about the job Bennett has done.

"When the policy first came out, I thought the school was trying to be very overbearing," says Phi Kappa Psi President Timothy Kernan. "But seeing it in action, seeing that the school isn't going around trying to break up parties, it seems to be working out," he added.

The community as a whole seems to feel comfortable with Bennett as well. In the small amount of time she had before fraternities started regularly holding events, Bennett says she made sure to meet with community leaders, attend meetings and get the word out as best she could about who she was and what she intended to do. And while community members continue to call campus security with issues, they are now typically rerouted to Bennett's cell phone so that she can address the problem directly.

Director of Student Involvement Jeff Groden-Thomas said, "I think the community sees that the University is making an effort, so it is helping our community relations and contributes them not responding in the way that they have to noise coming from student homes. They see that the University is trying to respond with a liaison, so their initial reaction isn't to call the police or to create a much more dire situation."

While Bennett's presence and effectiveness are clear, many students still feel the "three strikes" policy itself far less so. Says Kinsella of the strike policy, "It has just sort of been a scare tactic. I've only heard of a couple of frats actually getting strikes."

Agrees Black, "At first I was worried about how the strikes were going to be given out. I didn't understand the whole practice, and I didn't know what infractions they'd be given for. But I've had no problems."

Of the three "strikes" given this year, all were given for noise violations. While an alcohol violation is often inherently involved in such in-

cidents, according to Susan Boswell, dean of student life, the University typically deals with each incident as a whole, giving one "strike" for as many infractions are present at the time.

Separate incidents, regardless of whether they are for noise or alcohol violations, do add up. If they occur within one year of each other, further disciplinary steps are taken — typically with probation for the second, and suspension or further action for the third incident or "strike."

In many ways, it appears that Bennett's presence has often prevented the administration from having to invoke the policy. According to Sheppard, when complaints are called in, the school sends campus security or Bennett to investigate, rather than automatically giving a "strike."

Sheppard said, "We've had many more complaints than we've had warnings or probations."

"I think the school is very fair about giving out strikes," said Kinsella, "because there were a couple of times when we did have complaints, but [Bennett] helped us and it never got to the point where it was out of hand."

While she does recommend that students talk to the dean themselves



The Sigma Phi Epsilon fraternity often hosts events at their house.

and is occasionally called in to serve as a witness, Bennett does not play a role in the judiciary aspect of the policy.

Turning credits the fraternities themselves for the improvement as well, noting that "the fraternities inherently have the infrastructure that's willing to work to make sure parties are disturbance-free. They've gotten a lot better."

Bennett agreed, "Since the beginning of the year our community complaints are down tremendously and that is one hundred percent accredited to the way the students de-

cided to behave out there."

And while she does feel that there has been an improvement, Bennett notes, "The noise is still out there." Her primary contribution, she feels, has been decreasing the visibility of the parties by, for example, having students keep alcohol and cups inside at all times, as opposed to on the properties of neighbors.

"We've got to keep working on it," concludes Bennett. "It's something you can never stop worrying about because when you do people get lax and it starts up again. We're going down the right path."

# Service held for Duvalsaint

BY ERICA MITRANO  
THE JOHNS HOPKINS NEWS-LETTER

Over 200 students attended a memorial service for Gilbert Duvalsaint in the Glass Pavilion at Levering last Thursday night.

Duvalsaint, a sophomore, died suddenly at Union Memorial on Oct. 26 of what is believed to be meningitis, according to a statement released by Susan Boswell, dean of student life.

The emotional service, which was also attended by several members of Duvalsaint's family, opened with a short speech by junior Nick

Hernandez, the president of Pi Kappa Alpha fraternity, of which Duvalsaint was a member, followed by a prayer by Rev. Tom Ryan from the Interfaith Center. Several other students also spoke at the service, followed by a speech by Duvalsaint's uncle.

Many attendees wore burgundy-colored ribbons pinned to their shirts, which were handed out at the door.

The ceremony emphasized Duvalsaint's love of life and devotion to his friends. "He was the type of person who was easy to think of and impossible to forget," said

sophomore Hans Mueller, also a fraternity brother, who spoke at the service. "He loved us and, needless to say, we loved him."

Holding back tears, sophomore Samantha Buyniski described Duvalsaint as "exceptionally intelligent, optimistic, cheerful," and "incredibly helpful and easygoing."

Buyniski emphasized Duvalsaint's intellectual acumen. Describing him as "wonderfully nerdy," she recalled how excited he would be when his science magazines arrived in the mail, and how he used to talk to himself while he studied.

Duvalsaint's roommate, sophomore Rajiv Shenoy, described how he would come home to their apartment in the Bradford to find Duvalsaint with his "process analysis book open on the table, an X-Box controller in his hand, 'Monkeyball' on the screen and fried chicken on the stove." Duvalsaint had loved life, Shenoy said, and quoted Sir William Wallace: "Every man dies, but not every man really lives."

The last speech of the evening was given by Alix Duvalsaint, Gilbert Duvalsaint's uncle. Alix Duvalsaint described his nephew as "a bright and talented young man with a promising future. He was courageous and strong. ... He threw the ball to you with the firm conviction that you were going to catch it."

Duvalsaint had aspired to become a doctor, his uncle said. He urged others to honor his memory by becoming doctors themselves and discovering cures for diseases, including a cure for the meningitis which took Duvalsaint's life. "Let him be for you an inspiration, a source of strength and courage," Alix Duvalsaint said.

Another of Duvalsaint's friends, sophomore Ajay Gurbani, read from Psalm 139. Sophomore Meet Patel read a poem by an anonymous writer, urging mourners not to cry for his death but, instead, to love all the more.

Following the speeches and readings, attendees were shown a slideshow of pictures of Duvalsaint.

Brief remarks by chaplain Sharon Kugler closed the service. "We're swirling here between tears of sadness and tears of joyful recollection," she said. In a remark which brought laughter from the audience, Kugler said that refreshments offered at the reception were a tribute to Duvalsaint's "passionate affection for chicken."

At the reception that immediately followed the service, attendees lined up to shake hands with Duvalsaint's father, Fregens Duvalsaint, and to speak with Duvalsaint's mother, Myriame Duvalsaint, and his two younger sisters, Sybil and Corine. Attendees also wrote messages about Duvalsaint in a blank book which would be given to Duvalsaint's family.

Of Duvalsaint's life, Mueller said, "Do not be sad that it ended. Be happy that it happened. Don't cry because I am gone. Smile because I

# Hopkins flocks to CultureFest

*CONTINUED FROM PAGE A1*

known by many students on campus. ... Unfortunately, I think that time conflicts prevented students from being able to attend in greater numbers," Oribabor added.

Head Co-Chair Jason Lee agreed. "Not many people attend the smaller events throughout the week due to the fact people are busy with school-work and activities during the week-days. However, most people are less busy during the weekend and are willing to go to the larger events," Lee said.

Movie Night at Remsen Hall on Friday presented the film *Crash*, a drama involving a collection of interrelated characters from different racial backgrounds and how social stereotypes affected their judgment, attitudes and actions.

Saturday marked the World Cup Soccer Tournament, held at the Ralph S. O'Connor Recreation Center and the Freshman Quad.

"We requested a lot more groups to get involved, wanting to collaborate with as many different ones as possible — like SALUD, IAC, Beta Theta Pi, Delta Xi Phi, etc. — so that everyone could be apart of Culturefest," Oribabor said.

The CultureShow received an enthusiastic student response.

Junior Aamir Abbas thought the event was an overall success. "The show was a success on many levels, attracting performers of all kinds, ranging from soloists to groups as big as 20-25 people and representing cultures as varied as Chinese, Indian, Latino and even some that defy regional boundaries. ... Even the emcees added to the unique mix of cultures and backgrounds represented by this year's show," he said.

"I enjoyed the cultural variety and the imaginative performances. It was a great blend of comedy and musical spectacle," said freshman Naina Limbekar.

Sunday featured the International Night Market, or "CultureFeast," where guests were invited to sample free ethnic foods from a variety of local restaurants including Indian, Italian, Jamaican,

Mexican, Chinese, Japanese and Korean. Entertainment was provided by Hopkins' radio station WJHU and DeFawnk.

Event planner Sophie Lu thought the event went well.

"Around 500 students came out for the International Night Market this year. I felt it was a success, though the night went by very quickly," Lu said.

CultureFeast also garnered an excited student response despite suggestions that the food supply could not fully accommodate the crowd.

"The food was really great though they started running out after a while. ... A lot of students showed up for the event," said freshman Saira Malik.

"We could definitely work on traffic flow next year. The hardest thing is always making sure that people don't have to wait too long, but there's only so much you can do with the Glass Pavilion," Lu said.

Oribabor, who was involved in two previous CultureFests, felt that the committee accomplished a lot more in terms of publicity in comparison to last year.

"We painted the billboards in the tunnel, had a banner in the breezeway, had multiple fliers all over campus. ... It was a lot more than what we did last year but ultimately it's also all about word of mouth and such," she said.

She expressed hope that the CultureFest was an educational experience for the student body and inspired camaraderie among Hopkins students coming from a wealth of different backgrounds.

"Since we are all part of the Hopkins community, sharing awareness about our backgrounds will hopefully create some connections to one another. I'm not trying to force everyone to be friends, but I think learning from one another is the best lesson," Oribabor added.

Remaining events include a Health Conference sponsored by SALUD on Thursday from 4-6:30 p.m. at the Great Hall in Levering and the Multicultural Greek Block Show on Friday at 8:00 p.m. at the Glass Pav.

# Congress proposes higher interest rates

*CONTINUED FROM PAGE A1*

lenders, said McIntosh.

While the Senate version mostly cuts funding for lenders, "those cuts are often passed onto students," Frishberg said.

If the cuts were passed, Frishberg stressed that the University would try to make up for any discrepancies. "The University's commitment to grant resources will remain the same, but students will end up paying more for their loans," she said. "I don't think that students here on financial aid need to worry that the University is going to pull any of their financial aid commitment."

She added that the University has been working with the Federal Relations Office and congressional delegations to prevent the cuts from passing. "We really do try to impact public policy. ... President Brody has been down in Washington, D.C.," she said.

The cuts are part of a larger budget deficit reduction effort as Congress tries to curb spending in the face of continuing expenditures in Iraq, as well as disaster relief for victims of hurricanes Katrina and Rita.

"On the house side, fully 20 percent of the cuts that they propose are in the area of student aid," McIntosh said. She called the changes in rates and fees "draconian," and added, "They're balancing the budget and putting all of the things that our government is involved in, including the Iraq war, on the backs of students."

Frishberg said the cuts are also to help fund disaster relief for hurricanes Katrina and Rita, "but it's like they're attacking poor people on the backs of poor people."

McIntosh added that the bill made "small strides," such as increased incentives in the form of grants for students studying math, science and engineering. Both versions of the bill also increased funding available for Pell grants, the main federal grant. However, "You can't say that there is a winner anywhere," she said.

In a press release of Sen. Barbara Mikulski's remarks concerning the Senate's bill on Sept. 8, Mikulski

said that the bill was "a step in the right direction," but "we need to do more to make higher education affordable and accessible for everyone."

In response to the House version, Rep. Elijah Cummings said in a similar press release that the reconciliation bill was an "ill-conceived reconciliation package" that embodied "misguided and short-sighted priorities" and was "devoid of humanity and compassion."

Junior Kimberly Parker said that if the rate increases in the House version of the bill passed, it wouldn't change any of her decisions. "Honestly, that rate is so low that it wouldn't affect my decisions," she said. "It's much better than any non-government loan rates."

However, Parker said the government should not take funding from federal student aid to fund disaster relief efforts. "I think it's ridiculous. Why punish college students, especially the poor ones, for the government's failure?"

Senior Christian Grim also said any changes wouldn't affect his decision to go to graduate school. But Grim supported the use of funding cut from student aid programs to aid victims of Katrina and Rita: "College in this country is most definitely not a right guaranteed by the government, so even though we get special rates we should be required to help out where we can," he said.

Both McIntosh and Frishberg encouraged students to voice their opinions concerning the cuts to government representatives. "We need students to be focused on this, especially students who benefit from the program," Frishberg said.

"There is a huge effort on behalf of students all across this country to prevent these bills from being passed," McIntosh said. "We are anticipating that [the House version of the bill] may come to the floor next week."

Frishberg said the University is currently working on its budget for next year, and any changes to federal aid will be reflected in tuition levels set in January.

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NEWS

AROUND THE WORLD

NEWS BRIEFS

British could begin Iraq troop withdrawal by 2006

LONDON (AP) — Some British forces might be withdrawn from Iraq next year if Iraqi forces are ready to take over security responsibilities, Prime Minister Tony Blair said Monday.

“I think it’s entirely reasonable to talk about the possibility of withdrawal of troops next year, but it’s got to be always conditioned by the fact that we withdraw when the job is done,” Blair said at a news conference with Iraqi Vice President Abel Abdul Mahdi.

“The job is done when the Iraqi security services are capable of dealing with the security problems,” Blair said.

Blair and Defense Secretary John Reid appeared much more cautious than Iraqi President Jalal Talabani, who said in an interview broadcast Sunday that there could be an agreement for British troops to withdraw by the end of 2006.

“It is a process that could start within the next 12 months,” Reid said in an interview Monday with British Broadcasting Corp. radio.

“We are not saying there would be immediate withdrawal. We are not saying that there is an immutable timetable, irrespective of conditions on the ground.

“We are not saying that everyone will be out by the end of 2006 but we are saying that this process — despite the terrorist attempts to destroy it — is going relatively well, and, in the course of the next year, we could well see the handover to Iraqi forces at certain places in Iraq, including in our own area,” Reid said.

Britain has about 8,500 troops in southern Iraq and its military has reported 97 deaths in Iraq.

Talabani said British troops could be gone by the end of 2006.

“In my opinion, in the next year we will be able to reach agreement with the British government to withdraw,” Talabani said in an interview with ITV.

— The Associated Press

Jordanians turn against terrorism after bombings

AMMAN, Jordan (AP) — Less than a week ago — before suicide bombers killed 57 people at Amman hotels — Abu Musab al-Zarqawi was seen by many Jordanians as a hometown holy warrior battling U.S. troops in occupied Iraq.

After the bombings, claimed by al-Zarqawi’s al-Qaida in Iraq, thousands of Jordanians took to the streets throughout the kingdom, shouting: “Burn in hell, al-Zarqawi.”

“All Jordanians — even fanatic Muslims — are changing their minds because of what they saw happen to innocent people” in Amman, said Ibrahim Hreish, a jeweler in the Jordanian capital.

In Jordan, a close U.S. ally heralded in the West for its moderation, there has been strong support for militant attacks against what Islamist and independent newspapers described as legitimate targets — Israeli soldiers or U.S. troops in Iraq.

Jordan is wedged between Israel and the Palestinian territories to the west and Iraq to its east. More than half the country’s 5.4 million citizens are Palestinian or of Palestinian descent, and anger is widespread over Israel’s 1948 annexation of Palestinian territories and U.S. support for Israel.

Jordan’s 1994 peace treaty with Israel is still roundly denounced by Islamists.

But amid a spiraling of violence in neighboring Iraq and numerous foiled terror plots here in Jordan before Wednesday’s strikes, views toward terrorism have started to change.

Most of those killed in the triple hotel bombings were Arabs and Muslims — and the targets included a Jordanian-Palestinian wedding reception.

— Dale Gavlak  
The Associated Press

Chirac cites discrimination as cause of riots in France

PARIS (AP) — President Jacques Chirac said Monday that the unrest in France’s poor, largely nonwhite suburbs revealed a “crisis of identity” that the entire nation must heal with firmness and with measures that combat what he called the poison of discrimination.

Chirac — speaking to the nation for the first time since the unrest erupted Oct. 27 — said France must instill values and hope in the “sons and daughters of the Republic” growing up in the poor, largely immigrant suburbs ringing French cities.

French law must be obeyed, he said, but all of France — its companies, unions and the media — must work to change decades of discrimination with new hiring policies.

“These events testify to a profound malaise. ... This is a crisis of direction, a crisis of reference points, it is a crisis of identity,” he said. “We will respond by being firm, being just and being faithful to the values of France.”

Chirac, speaking with the flags of France and the European Union behind him, delivered the prime-time address on national TV after being conspicuously quiet as youths burned cars and buildings for 18 nights straight.

Since being hospitalized in September for an ailment that many suspected was a stroke, Chirac — who turns 73 later this month — had left Prime Minister Dominique de Villepin and Interior Minister Nicolas Sarkozy to speak for the French government. Chirac showed no sign of an ailment Monday but, unusually, wore spectacles.

The far right, which blames French ills on immigration, has sought to capitalize on the unrest. At a rally Monday that drew about 300 supporters, National Front leader Jean-Marie Le Pen, who faced off Chirac in 2002, castigated immigration policy.

— Elaine Ganley  
The Associated Press



JACOB SILBERBERG/ASSOCIATED PRESS

U.S. soldiers assess an Iraqi soldier injured by a roadside bomb near Tikrit, Iraq, days before demands arose for an investigation into Iraqi security forces.

Sunnis demand inquiry into Iraqi abuse

BY CHRIS TOMLINSON  
THE ASSOCIATED PRESS

BAGHDAD, Iraq (AP) — Iraq’s main Sunni Arab political party on Wednesday demanded an international investigation into allegations that security forces illegally detained and tortured suspected insurgents at secret jails in Baghdad.

In fighting in western Iraq, five U.S. Marines were killed and 11 wounded while searching a house Wednesday, according to an embedded New York Times reporter. The U.S. military does not normally report deaths until 24 hours after they happen.

In Baghdad, Omar Heikal of the Iraqi Islamic Party said it was now clear that majority Shiites in the U.S.-backed government were trying to suppress minority Sunnis ahead of the Dec. 15 parliamentary elections.

“Our information indicates that this is not the only place where torture is taking place,” he said, reading an official party statement. The party “calls on the

United Nations, the Arab League and humanitarian bodies to denounce these clear human rights violations, and we demand a fair, international probe so that all those who are involved in such practices will get their just punishment.”

In a related development, at least four Iraqi policemen were treated at Yarmouk Hospital for injuries they said were suffered in beatings by men who identified themselves as Interior Ministry commandos after they were stopped Monday on patrol in the Dora neighborhood of southwest Baghdad.

An Associated Press photographer and an AP Television News cameraman saw long, thin black and blue bruises and welts on their backs and shoulders. None of them appeared to be so seriously injured as to require hospitalization.

The men were visibly nervous and refused to speak in detail about their ordeal, fearing reprisals. They told AP journalists that they were blindfolded and taken to an unknown location but were released after the “Americans in-

terfered.” They refused to give their names or say more.

The AP tried to get comment Wednesday from the Interior Ministry were unsuccessful because the ministry had closed for the day and senior officials had switched off their mobile phones.

On Tuesday, Prime Minister Ibrahim al-Jaafari confirmed that more than 173 Interior Ministry prisoners were found malnourished and possibly tortured by government security forces at a Baghdad lockup Sunday.

Al-Jaafari’s comments came a day after an Interior Ministry official said an investigation will be opened into allegations that its officers tortured suspects detained in connection with the insurgency.

“I was informed that there were 173 detainees held at an Interior Ministry prison and they appear to be malnourished. There is also some talk that they were subjected to some kind of torture,” al-Jaafari told reporters.

Pentagon spokesman Bryan Whitman said U.S. and Iraqi forces went into the

facility in Baghdad suspecting that individuals there might not have been appropriately handled or managed, and “they found things that concerned them.”

Tariq al-Hashimi, the secretary-general of the Iraqi Islamic Party, held up photos of the bodies of people who appear to have been subjected to torture and said: “This is what your Sunni brothers are being subjected too.”

He said his group had sent complaints in the past the government, but without response.

“We told them that if you don’t have information, then where are our brothers who were kidnapped by people wearing your uniforms, using your telecommunication equipment and driving your cars,” he said.

He said that if the investigation proves that the interior minister was involved, then he should resign. He also said the country’s top Shiite cleric, Grand Ayatollah Ali al-Sistani, should “condemn these acts and stop covering” for the Shiite minister. media.

Bush renews criticism of war opponents

BY TERENCE HUNT  
THE ASSOCIATED PRESS

ABOARD AIR FORCE ONE (AP) — President Bush hurled new criticism at Iraq war critics on Monday as he headed for Asia, accusing some Democrats of “sending mixed signals to our troops and the enemy.”

“That is irresponsible,” Bush said in prepared remarks he planned to deliver to U.S. forces during a refueling stop in Alaska. Excerpts were released by the White House as Bush flew to Elemendorf Air Force Base on the initial leg of an eight-day journey to Japan, South Korea, China and Mongolia. Bush had hopes of improving his image on the world stage.

“Reasonable people can disagree about the conduct of the war, but it is irresponsible for Democrats to now claim that we misled them and the American people,” Bush said in his prepared remarks.

“Only one person manipulated evidence and misled the world — and that person was Saddam Hussein,” Bush added.

The president sought to defend himself against criticism by Democrats that he manipulated intelligence and misled the American people about Iraq’s alleged weapons of mass destruction as he sought grounds to go to war against Saddam’s regime in 2003.

Meanwhile, National Security Adviser Stephen Hadley told reporters aboard the presidential aircraft that two agenda items on Bush’s Asia trip were the huge Chinese trade surplus with the United States and a U.S.-Japanese dispute over U.S. beef imports.

Neither dispute was expected to be resolved on the president’s trip, Hadley said.

“I don’t think you’re going to see headline-breakers” from the president’s trip, Hadley said.

On Sunday, Hadley acknowledged “we were wrong” about Iraq’s weapons of mass destruction, but he insisted in a CNN interview that the president did not manipulate intelligence or mislead the American people.

Iraq and other problems — from the bungled response to Hurricane Katrina to the indictment of a senior White House official in the CIA leak investigation — have taken a heavy toll on the president’s standing. Nearing the end of his fifth year in office, Bush has the lowest ap-

proval rating of his presidency and a majority of Americans say Bush is not honest and they disapprove of his handling of foreign policy and the war on terrorism.

In his prepared Alaska remarks, Bush noted that some elected Democrats in Congress “have opposed this war all along.

“I disagree with them, but I respect their willingness to take a consistent stand,” he said. “Yet some Democrats who voted to authorize the use of force

are now rewriting the past. They are playing politics with this issue and sending mixed signals to our troops and the enemy.”

In the Senate, 29 Democrats voted with 48 Republicans for the war authorization measure in late 2002, including 2004 Democratic presidential nominee Sen. John Kerry of Massachusetts, and his running mate, John Edwards of North Carolina. Both have recently been harshly critical of Bush’s conduct of the war and its aftermath.

Mideast envoy decries conflict on deal

BY ANNE GEARAN  
THE ASSOCIATED PRESS

JERUSALEM (AP) — A top Mideast envoy expressed disappointment and frustration Monday at what he described as Israeli and Palestinian foot-dragging in closing a deal on border crossings and other details that would show momentum toward a broader settlement.

Former World Bank President James Wolfensohn said he could give up and go home after months of negotiations if both sides refuse to cooperate.

“If you want to blow each other up, I have a nice house in Wyoming, and in New York and in Australia and I will watch with sadness as you do it,” Wolfensohn said at a conference in Jerusalem.

As he spoke, negotiators for both sides met intermittently at the Jerusalem hotel where Secretary of State Condoleezza Rice stayed an extra night in hopes of helping to broker a deal. Rice rearranged her schedule Monday, saying a bargain was “in sight,” but hours passed with no word of progress.

Palestinian negotiator Saeb Erekat said late Monday that the sides are “very

close” and that he was hopeful a solution would be reached.

A deal to free up Palestinian movement while satisfying Israeli concerns about terrorism would be a statement of progress beyond the technical issues at hand.

Rice and Wolfensohn want Israel and the Palestinian leadership to use Israel’s unilateral withdrawal from the Gaza Strip last summer as traction for tougher peace negotiations down the road. Cooperation has flagged in recent weeks, and Rice’s two days of meetings in Jerusalem and the West Bank were meant to push the two sides to settle some nitty-gritty disputes over Palestinian movement in and out of the territory they now control.

As she has done three other times this year, Rice shuttled between Jerusalem and the Palestinian headquarters in Ramallah with a mix of praise and pressure for both sides. She saw Israeli Prime Minister Ariel Sharon over breakfast, then held a long one-on-one session with Palestinian President Mahmoud Abbas in the old offices where Abbas’ predecessor, Yasser Arafat, holed up before his death last year.

“We want to work very hard to make

certain that the benefits of the Israeli withdrawal from Gaza are fully felt by the Palestinian people,” Rice said Monday following a meeting with Abbas.

Although the Bush administration has tried not to put a U.S. stamp on discussions among the Israelis and Palestinians, Rice had wanted to seal a border deal to preserve momentum.

“With enough will and creativity I believe these issues can be resolved,” Rice said.

Questions of security and authority at routes in and out of Gaza have clouded optimism after Israel demolished Jewish settlements and pulled troops out of Gaza.

Israel closed Gaza’s border with Egypt shortly before the pullout two months ago and has restricted the movement of cargo into Israel, the main market for Palestinian goods.

The Palestinians say reopening the crossings is essential to rebuilding Gaza’s shattered economy after three decades of Israeli control, especially with the harvest season approaching.

Wolfensohn has brokered months of talks on the issue and had hoped to have a deal in time for Rice’s visit.



EDITORIAL

Trimming federal aid

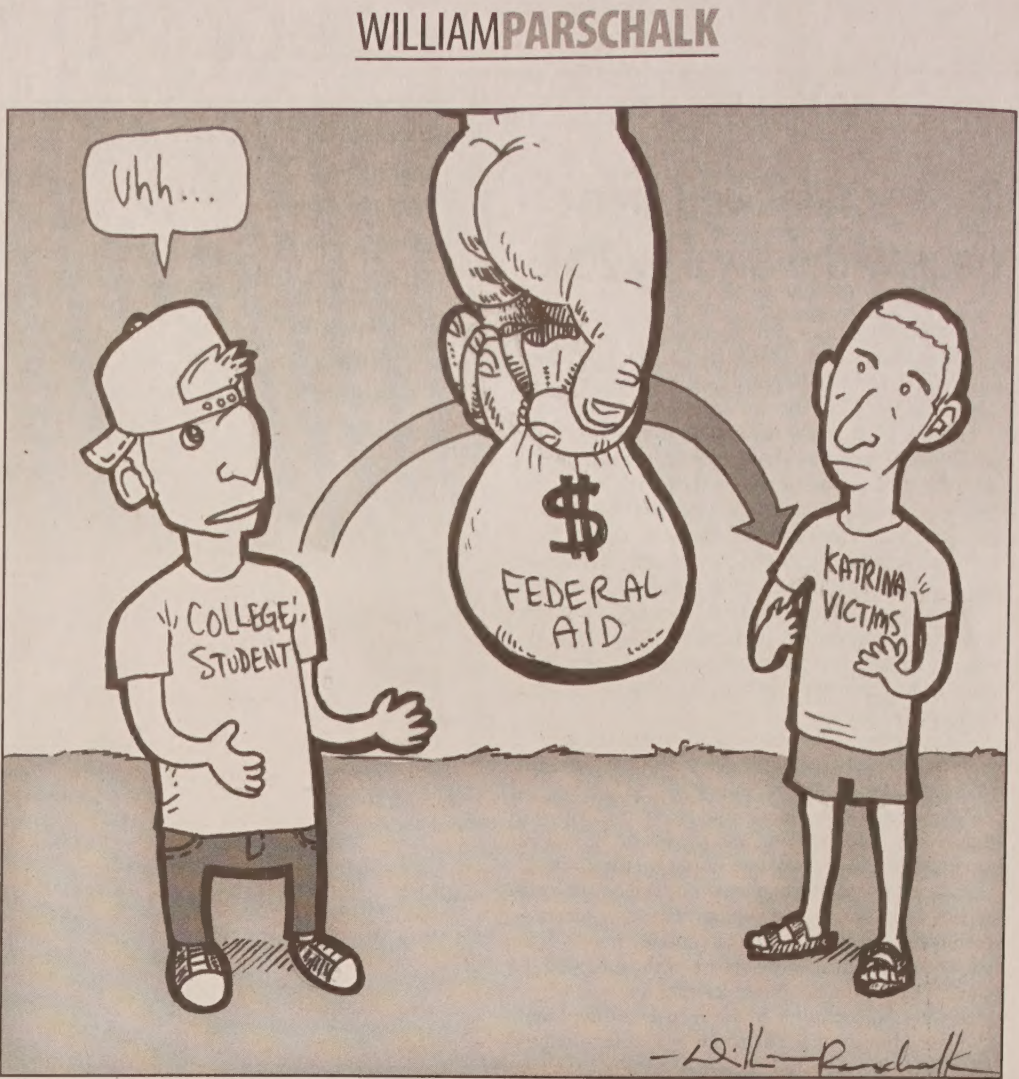
On the face of it, the U.S. Senate and House of Representatives have a good reason for proposing policies that will reduce student aid: they wish to reallocate funds for Hurricanes Katrina and Rita disaster relief. It's a perfectly noble and necessary goal, but siphoning money from student aid is a misguided way to reach it. The policies would effectively give money to one aid program by taking funding away from another. If the legislation cutting back on federal aid passes, any Hopkins student who receives federal aid or takes out student loans would be affected. With tuitions rising faster than the rate of inflation, both students and administrators must actively oppose the aid-reduction bills and pressure Congress to keep higher education affordable.

The Senate and House bills would attack student funding on two fronts: the first would make taking out loans more difficult with higher interest rates and consolidation fees, and the second would decrease the pool of funding available to lenders. Politicians may try to argue that Pell Grants, the largest federal student aid program, will grow under the new legislation, but don't be fooled by the ploy. After cutting approximately 90,000 students nationwide off from Pell Grants last year, funding for that program still falls far short of previous levels; at Hopkins alone, more than 500 students lost what amounted to a total of \$1.4 million in aid.

Most importantly, despite minor adjustments to the Pell Grant program, overall levels of student aid funding will still decrease significantly under the new bills. These cutbacks signal a dangerous trend of chipping away at federal resources meant to help underprivileged students. But it's not just poor students who will suffer. If the bills were to pass, all students taking out a loan at Hopkins would see a doubling of their fees because of the higher interest rate, putting a strain on students in a wide range of income brackets.

In the long term, these cutbacks could pose even more serious problems. Colleges could see recent efforts to promote diversity falter, as fewer lower-income students — often minority students — would be able to afford college tuition. The bills not only put financial strains on students individually; they also put the country at risk of reverting to a time when higher education was a privilege of the rich.

Hopkins should support students through this crisis of higher-education funding by making good on their promise to cover for federal aid discrepancies if the bills pass. Students here, too, have a responsibility to fight Congress's aid cuts by making calls and writing letters to their representatives. Activism, not apathy, could be the key to keeping a Hopkins education available to everyone.



LETTERS TO THE EDITOR

Erasing religion from the public sphere

I agree with Blake Trettien when he writes, "Individuals have an unalienable right to free expression, which the Constitution's First Amendment protects. This does not mean that individuals have a right to have their religious beliefs endorsed by the government." Liberals like Trettien, I am positive, would actively denounce the paintings like that of Christopher Ofilis, which display anti-Christian overtones, or art like "Piss Christ," which displayed the crucifix in a jar of urine. They must be just as appalled as I am that art like this is not only placed in public government museums, but also subsidized by the N.E.A. I just really wish people like him were more vocal about their excellent ideas regarding the establishment clause, and thus I'd like to point him to another example: I hear

there is a prison named Guantao or Guacamole or something, where some detainees are given Korans and prayer mats. This is a blatant example of "government entanglement" in religion. My "failure to grasp this nuance" and "misinterpretation of liberal values" were wrong, but I have seen the light (in the irreligious sense; we don't want to implicate the very newspaper for which we write). Hence I ask, in the spirit of unity, that we cast aside our political differences and together ask our government to remove this heinous and deplorable practice, because we "certainly do not want the government to tell us what to believe."

Kane Kim  
Junior

LETTERS POLICY

The Johns Hopkins News-Letter welcomes letters to the editor. Letters should not exceed 250 words. Letters must be delivered to the Gatehouse by Tuesday at 7 p.m. or emailed to [News.Letter@jhu.edu](mailto:News.Letter@jhu.edu) for inclusion in that Thursday's issue. All letters received become property of the News-Letter and cannot be returned. The News-Letter reserves the right to edit for space, grammar and clarity. Letters must include the name, address and telephone number of the author. Letters credited only to organizations will not be printed. The News-Letter reserves the right to limit the number of letters printed.

A dean for the students

Administrators in the Krieger School of Arts & Sciences have just over a month left to avoid making a terrible mistake. In searching for a new dean of the Krieger School, the University has so far failed to adequately solicit the opinions of students. Before the evaluation period concludes, the search committee can no longer continue to ignore the critical voice of the student body.

The meager representation of just one undergraduate is hardly sufficient and is an insult to the collective worth of student opinion. Were the University to approach students to solicit their views, perhaps the revolving door of the Krieger deans could be eliminated. While the search committee is vetting candidates, consultation with student leaders, Phi Beta Kappa members, Young Trustee hopefuls and other informed undergraduates is vital. A good-faith effort to contact students must be made.

During former Dean Daniel Weiss' short three-year term, he positioned himself as an uncompromising advocate of the School of Arts & Sciences. First and foremost, the next Krieger dean must be a champion of this cause. This is an absolute necessity, as it appears that in the inexhaustible struggle to keep the University from turning into a full-fledged corporation, academics are coming out on the losing end at Johns Hopkins.

Moreover, he or she must be dedicated to becoming the most recognizable academic figure in the lives of students. However hard he tries, President Brody will never be the public figure students wish him to be. This is not without justification, as many of his critics often fail to recognize the multiple loyalties to which he must cater. But, in lieu of Brody serving this direct role, the new dean should be the most visible embodiment of Hopkins academic pride and be the liaison between the students and the University. He or she must be willing to take an active role in the lives of students — their academic lives especially — and pursue this goal without restraint.

We recognize the significant fundraising role of the Krieger School's dean, but this should be secondary to the satisfaction of undergraduates on the list of priorities. Weiss began to set the standard for active Arts & Sciences deans, but there is much work to be done. For all of his advocacy on the part of the Krieger School, he nonetheless failed to reach out to undergrads to the fullest extent possible. As long as undergraduates are shamefully excluded from the selection process by a lack of administration transparency, the wrong decision will be made, and we will be doomed to the downward slope along which we currently find ourselves slipping.

Big events, bigger crowds

Considering how difficult it is to get Hopkins students to leave their dorms, the easiest test of an event's success is the number of people who attend. By this standard, this year's CultureShow — part of the ten-day long CultureFest celebration — was impressively successful. Drawing more than 800 students to Shriver Hall, CultureShow demonstrated yet again that compilation shows showcasing multiple groups tend to have the greatest attendance. At the same time, however, individual CultureFest events over the week were not nearly as successful at garnering student interest.

Other compilation shows that have been successful year after year include the O-Show and the PAC Show, both of which feature a range of a cappella and dance groups. Even individual a cappella shows

themselves, such as the fall and spring concerts, the Diwali festival, or the recent Octopodes "Jam on the Quad," include multiple groups from Hopkins and other schools as well.

Perhaps one of the ways to add to the appeal of Hopkins events that are consistently drawing low numbers of students would be to combine multiple events into a single night. In choosing whether or not to attend an event, students weigh the benefits of going with the inconvenience of trudging across campus and missing out on a couple precious hours of study time. Combination events just look more attractive. The next time a student group leader contemplates how to attract many people to an event, he'd be well off to consider making it a big one.

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# OPINIONS

## Leftist bias in academia has firm historical footing

To just about anyone who has been following the political winds for the past few decades, academia's rampant liberalism is tantamount to a fact of nature, one of the few social conditions almost as consistent and seemingly unalterable as the phases of the moon.

But what is surprising, for such a widespread trend, is how egregiously flawed all the explanations for academia's liberal slant are. Though there are a few clever ones, most of the usual reasons either contradict hard political fact or rest on specially tailored generalizations. And yet, there is one diagnosis that lies not in conservative cries of selective hiring or liberal claims to selflessness and intellectual superiority, but in the solid truths of our nation's culture and history.

The question to start with is not why academia is so liberal, but where its resident liberals came from in the first place. What you'll find is that the creation of solidly leftward faculties and student bodies was set in motion generations ago, more by electoral circumstances than any monolithic political agenda. But what started off as a mere cultural trend mutated into a weapon for ideological segregation, wielded by liberals and conservatives alike to kill off any potential for rigorous political dialogue.

It's easy to forget that, back in the late 19th and early 20th centuries, top universities were largely the property of America's business elites, a group that would not be thought

liberal by almost any standard. In fact, the nation's rapid founding of new colleges took place in an age when Republicans still carried New England.

However, with the Democratic majority of the New Deal, the groundwork for a liberal academia began to take shape. The G.I. Bill shipped an entire generation of servicemen, indebted to a liberal progressive administration, into the best schools, while the governmental emphasis on science and research that persisted through the 1960s solidified liberal loyalties among faculties. Not only that, many of the most exciting intellectual frontiers — Modernist architecture, welfare state economics and international conflict resolution — were rife with leftist and idealist (if not socialist) overtones.

So where did this all go wrong, and how, years after all these transformations have ebbed, are conservatives still out in the cold? Part of it has to do with the unfortunate and unchallenged specialization of university departments. Feminist theory, for instance, hasn't been a hot news topic since the 1970s, yet it ranks among the Hopkins Humanities Center's primary concerns. When academia gets hooked on Keynes or Marx, then naturally, people with those same interests will start itching to secure professorships, leaving the other side of the political spectrum in limbo. Even though faculties refuse to force

consensus, rigorous alternatives cannot be developed when prevailing academic assumptions are not questioned.

Part of it, also, is the conservatives' fault. After watching university liberalism explode in the wake of Vietnam, Republicans settled on a "if you can't join them, beat them" ethic. Since Nixon cast George McGovern and his student support as a fringe-culture absurdity, the GOP has been seeking new ways to make Brown- or Berkeley-style sympathies radioactive.

For the right's strategists, academia is a hotbed of ivory-tower, anti-American haughtiness. Take a moment to think back on George W. Bush's flagrantly deliberate downplaying of his Yale roots, or the political maneuverings behind the whole intelligent design movement, which pits university intellectuals and scientists against crowd opinion. And to tell you the truth, by throwing up a string of decidedly academic, but painfully boring presidential candidates starting with Hubert Humphrey, Democrats and liberals have only made this perception worse. As one of my readers noted, "People in general, and Americans in particular, don't like being lectured to."

A vicious cycle, yes. For liberals, academia is a model microcosm, a wellspring of acceptance, diversity and diluted communalism free from the prejudices of

society outside, nothing like the seat of cultural shame that conservatives see. Yet there is a way to start up a real debate and build real ideological diversity in academia, provided that each side does its part.

As far as liberals are concerned, that will mean eviscerating the assumptions of left-wing doctrines and confronting conservatism not as the corrupt electoral movement it has become, but as an intense and unified school of governmental philosophy. Breaking academia's dangerous seclusion will also entail a lot more writing for the common domain and greater efforts among professors to defend their ideas on a public and moral basis.

But for this to work, conservatives will have to stop looking for escape hatches — like think tanks and pet colleges — and bury the anti-academia bias that currently defines the right side of American politics. I'm not sure about you, but I'm getting quite sick of a national political debate that pits the stereotype of a utopian, liberals-only network of universities against the policy failures of a debased version of conservatism.

So why is there a liberal bias in academia? As with too many other principles that should be essential to any sane democracy, intellectual diversity has been stifled at top colleges by the strain of stereotyping and complacency both sides of the aisle substitute for genuine intellectual discourse.

—Patrick Kennedy is a sophomore physics and Writing Seminars major from Watchung, N.J.

PATRICK KENNEDY  
OPPOSITION, INC.

## Derailing Amtrak

A week from now, Hopkins students living up and down the East Coast, weary from an unrelenting onslaught of midterm exams and papers, will line up *en masse* on the corners of N. Charles and St. Paul Streets, trying desperately to hail cabs as they get swallowed up in the perennial holiday rush. Undoubtedly, hundreds of them will pack into Penn Station to catch a train to any one of a number of stops along Amtrak's heavily trafficked Northeast Corridor.

What they will surely be shocked to find, if they haven't already, is the dreadful state of disrepair into which the railway has gradually and miserably devolved. But they

SAL GENTILE  
THE PUBLIC RECORD

will most likely be even further outraged to discover the line's inversely skyrocketing fares and slowly regressive discount policy (if it can still be called that). In the end, most of them may very well be asked to shell out close to or upwards of \$100 just to stand on a rickety metal platform for hours between two passenger cars that have been packed to the brim since the first stop. What they probably won't know, however, is why.

Certainly we've come to expect, after years of nightmarish Department of Motor Vehicles experiences, such bumbling bureaucratic incompetence from government-run transportation programs. But could anyone ever have imagined that something so crucial to the nation's transportation infrastructure could end up being such a cataclysmic failure?

Amtrak has for years been a budgetary blotch on Congress's less-than-spotless record of pork-barrel piggy-banking, but even the federal government has tried on several occasions to cut the cord and put the flailing public parasite out of its misery.

For instance, last year the Bush administration proposed in its 2006 fiscal year budget to withhold Amtrak's operating subsidy in the hope that it might quietly wither away and leave room for something more commercially successful.

That philosophy was taken a step further last week when the company's Bush-appointed board of directors fired its maverick president, David Gunn, over what board Chairman David M. Laney termed Gunn's waning "enthusiasm and commitment."

It may be true that Gunn was slowly venturing out to political pasture before his sudden dismissal last week, but his increasing divergence from Amtrak's board and the Bush administration itself might have less to do with his "commitment" to the company and more to do with his lack of "enthusiasm" for its direction.

Gunn is widely credited with infusing the wayward railroad with the kind of capable management and financial guidance it has been lacking for so long. Gunn's experience and credentials alone, having been closely affiliated with successful improvements to both the New York City and Washington D.C. subway systems (*The New York Times* called him a "rail-turnaround artist"), outmatch those of any of his fairly unsuccessful predecessors. Laney himself, testifying before a Senate subcommittee in September, said Gunn had "righted a ship that was listing and about to spill over."

But there has existed for some time a growing ideological disconnect between Amtrak's board of directors, forged in the vein of a Bush administration-led push for total privatization and competitive self-sufficiency, and its management-minded president Gunn. As Gunn has consistently demonstrated competent stewardship, his colleagues on the board and in the Bush administration have shown themselves more favorable to simply letting that ship sink.

Last year, Amtrak recorded its highest ridership in the company's history and has continued to see soaring passenger numbers in the face of increasingly costly gas prices. By simple economic principle, such demand would only suggest that we increase and improve the supply, not remove it in the hope that something better come along.

But the Senate has thankfully foreseen that just as the airline industry requires federal subsidization and can never achieve privatized self-sufficiency, neither can the nation's railway system. It just recently voted, almost unanimously, to appropriate \$11.6 billion for the company over the next six years.

But Congressional appropriations simply won't be enough if they continue to conflict with the shortsighted ideology of those in control who continue to strive toward liquidating the company and breaking it up into privatized little pieces. For the sake of all the nation's railway passengers, like the Hopkins students who will ride it home next week, the Bush administration should for once use some common sense and stop Amtrak's board of directors from derauling an essential public good before it's too late.

—Sal Gentile is a sophomore Writing Seminars major from Holmdel, N.J.

## Hopkins must revisit its environmental initiative

Earth Day 2000 was the first time the University formally addressed a commitment to a greening program that would "bring an environmental ethic to the University's operations." Since then, the "Greening Initiative" has faded into the background of University operations. Despite the hard work of individuals and a loosely formed, ad hoc Greening Committee, there is no concentrated University-wide effort towards sustainability and improved environmental policies.

Sustainability — meeting the needs of the present society without compromising the ability of future generations to meet their needs — is a principle that should be at the cornerstone of every education and is integral to the operations of any good institution. Hopkins prides itself on being a world-renowned research university, yet it lags behind peer institutions, such as the University of Pennsylvania, in furthering environmental programs to reduce the school's ecological footprint and improve environmental literacy among students.

A major obstacle to greening Hopkins is the decentralized campus and the lack of support and publicity for the actions that are being taken by isolated groups. The creation of environmental committees at each Hopkins campus and an overseeing Sustainability Coordinator position would help to revitalize the greening initiative. When the Greening Committee was created in 2000, one of its goals was to establish environmental committees at each of the University campuses. Currently, only the School of Public Health has an Environmental Stewardship Committee that meets regularly. The Greening Committee itself, which was an all-volunteer group, has semi-dissolved due to a lack of administrative support.

Greening Committee co-coordinator Dr. Bob Lawrence of the School of Public Health said in an e-mail message, "We tried repeatedly to get the University to create a standing committee on the environment. Student interest waxed and waned, faculty interest was always spotty, and we were



MATT HANSEN/NEWS-LETTER

never able to get the commitment at the highest levels in the University."

To further the greening initiative and increase communication among departments on environmental issues, the university needs to appoint a Sustainability Coordinator to head a university-wide environmental committee similar to the Greening Committee. The Sustainability Coordinator would handle environmental information on purchasing, recycling, transportation and dining and would serve as an environmental policies resource for Hopkins departments. The coordinator would also be a person to whom students, faculty and staff could voice their concerns and suggest ways to improve campus environmental policies.

Individual student activism first directed the University's attention to the need for a recycling program in 1990, and that drive to cause change is needed to continue developing environmental programs at Hopkins. To initiate greater interest in environmental issues, the administration should play a

bigger role in promoting environmental literacy among students. Starting with freshman orientation and the first residence hall meeting, students should be taught to recycle and to act conscientiously. An even better way to increase student knowledge of environmental issues would be to create an environmental studies department in the School of Arts & Sciences or at least regularly offer courses pertaining to sustainability and conservation through existing departments.

The Greening Committee held a conference in October 2000. There was a keynote speaker and staff members made reports on recycling, purchasing, energy and transportation. Hopkins should hold another conference to discuss what improvements have been made since the initiative began and to set new goals for the future. Also, small-scale, in-depth studies on Hopkins' operations should be conducted. A departmental survey was taken in 2001, but there have been no recent environmental audits.

Many people are working on projects to reduce Hopkins' ecological footprint by making the school buildings more energy efficient and by increasing our recycling

rate, but their work goes largely unacknowledged by the rest of the university community. Recycling Coordinator Pat Moran is integral to greening the campus, encouraging recycling and the purchasing of post-consumer recycled goods. Among other projects, Moran is currently working to institutionalize a University policy to recycle computers. Also, the Greening Initiative would not have begun without the efforts of Dr. Bob Lawrence and Dr. Polly Walker of the School of Public Health.

Hopkins should start living up to this goal by renewing its greening initiative with an active, University-wide environmental committee and a permanent paid administrative position to coordinate and investigate issues pertaining to sustainability on campus. More discussion among staff, faculty and students should be promoted through new environmental studies classes in the curriculum and increased publicity for the achievements that are made in greening the campus. Brody's Earth Day address should not be the last time Hopkins talks about the environment. Let's continue the discussion.

—Mitra Heshmati is a freshman neuroscience major from Columbus, Ohio.

MITRA HESHMATI  
GUEST COLUMN

## A word on kindness

Sometimes, I smile or wave at people I don't know because I mistake them for someone else. Usually, it becomes a fairly awkward exchange; the person is tentative about smiling back at a stranger and will give me a quizzical look and avert his eyes. Apparently, as a Hopkins student, you aren't supposed to be friendly toward strangers.

This past year, I started doing some work with the Office of Undergraduate Admissions. I noticed that whenever staffers walked by me, they would smile and say hello. I thought it was weird. I wasn't used to politeness for the sake of politeness. I remembered the time my friend carried a large box from her apartment to campus and not one person asked her if she needed help. I remembered a Salsa Rico employee not allowing me to fill a big cup with water even though they were out of the smaller "water cups" (for the record, my entire Chicken Baja experience was subsequently ruined). I was used to people complaining about Baltimore, about the student body, about having too much work.

Through many of these encounters, I slowly began to realize that I, too, was being sucked into the whirlpool of student stunted oddness. Had I really become so jaded and overcome with Hopkins cynicism that I couldn't even acknowledge when someone was just being friendly?

Anytime someone holds a door open for me, I am both impressed and thankful. However, I shouldn't be so shocked by this. It should just happen. Such actions should be common sense. But, I find that it is rather rare to stumble upon a student even acknowledging someone else's existence if they do not already know each other.

The same box-carrying friend explained to me that when she visited another university, people smiled at her and asked how she was, even though they had no idea who she was. They were merely interested in the well being of fellow students. They weren't be-

ing fake, either. Instead, the students were just genuinely welcoming.

Students at Hopkins crave a sense of community; whenever there are barbecues on the Beach, or any nice gestures from the administration, people are happier and more fun to be around. It sounds silly, but such gestures really do make a difference in people's perception of the school. Everyone likes to feel appreciated every once in a while, and seeing the higher-ups throw a bone to the students makes the campus much more pleasant.

Students don't want to go through their four years complaining about their university. They want to be happy; they want to feel like they attend a school that cares about them; they want to live the cliché that college is the best four years of their lives.

We need to stop all the complaining. We can't keep blaming campus offices or professors or overly competitive pre-meds or Baltimore. It isn't fair to complain about

CAREY POLIS  
GUEST COLUMN

the school when many of the students are merely fueling the fire.

Rather, we can blame ourselves for not caring enough about each other and not thinking that maybe all it really takes to change someone's day is to help a struggling girl carry a box.

It's not like I never see someone make a nice gesture; it's just that I don't see it often enough. The solution is simple: all we have to do is to start being more aware. The whirlpool can only suck you in if you are willing to go down with it.

Smile more. Communicate with the administration. Put loose change in the Cafe Q tip jars. Ask the person on the elevator what floor he needs. Tell a random girl you like her sweater. Hold doors. Ask the Salsa Rico employee how her day is going.

We are young adults — we are supposed to be idealistic, not pessimistic. Wake up, Hopkins! Student life isn't going to improve until people start noticing each other a little more.

—Carey Polis is a junior Writing Seminars major from Bethesda, Md.



# SCIENCE & TECHNOLOGY

## Disney changes cinema experience

BY SANDYA NAIR  
THE JOHNS HOPKINS NEWS-LETTER

Chicken Little may be revolutionizing the way America watches movies. Maybe not Chicken Little himself, but Disney's new computer-animated movie, *Chicken Little*, may incite a spread of digital cinema technology throughout American movie theaters.

Digital technology use has been widespread in personal entertainment. DVD players, digital video recorders and CD players all use digital technology. However, most movies are distributed on celluloid film, as has been done since the beginning of the movie industry. That is, movie distributors have been shipping movies on reels of film that are screened in movie theaters all over the United States.

Recently, Hollywood studios have been hoping to reduce movie distribution costs by millions of dollars by shipping movies in digital format. According to <http://www.howstuffworks.com>, the first big budget movie to be distributed in digital format was George Lucas' *Star Wars: Episode II, the Attack of the Clones* in May 2002. The movie was shot completely on digital video, but many movie theaters played versions of the movie transferred onto 35mm film because they were not equipped to play the movie in digital format.

The advantage of digital cinema is that it can store large amounts of information in the form that was originally recorded. Also, information in digital form is more durable and does not degrade after each viewing. However, many movie theaters are hesitant to switch to digital projectors, since the transition comes with a price



Scenes from *Chicken Little* become more engaging with digital technology now used in select theaters.

tag of \$100,000.

Disney found a new solution to the lack of digital projection equipment in U.S. movie theatres. In June, Disney collaborated with Dolby Laboratories and Industrial Light & Magic, a visual effects company, to install digital movie systems in many theaters. As a result, Disney's *Chicken Little* is being shown in over 85 American theaters in 3D, taking advantage of digital technology to convey the three-dimensional effects.

Disney's *Chicken Little* conveys 3D imagery by using double images, a frame for the right eye and another for the left, so that viewers feel they are perceiving depth. According to <http://www.cnet.com>, since *Chicken Little* uses digital tech-

nology, the idea of depth is conveyed using polarized light. When the viewer puts on 3D glasses with polarized lenses, each eye perceives only half the images displayed by the projector. This makes the viewer believe that meteors and aliens from the movie are coming out of the screen and into the theater.

According to Yahoo! News, the National Association of Theater Owners sees this as the "first experiment" for digital cinema, and that many tests are necessary before the use of digital systems will spread to the 36,000 movie screens in the United States.

Many individuals in the movie industry are excited by the recent spread of 3D technology using digital systems. According to [http://](http://www.cnet.com)

[www.cnet.com](http://www.cnet.com), George Lucas has promised to re-release 3D versions of the original *Star Wars* movies to celebrate the 30th anniversary of the films in 2007. Movie studios are hoping that the added appeal of 3D in theaters will entice viewers and increase lagging box office sales.

Apparently, 3D viewing has boosted the appeal of *Chicken Little*. Movie viewer John Borland writes of his own experience on <http://www.cnet.com>

"In a darkened movie theater here in San Francisco, a small chicken with enormous glasses watches anxiously as the sky cracks open above him. For just a moment, I remove my own bright green 3D glasses, and the screen flattens. What had looked like a window out into the animated world blurs slightly and looks more like ordinary, albeit well-animated, computer graphics. I put the glasses back on, and the shattering sky again stretches out to infinity. I can't say much about the actual movie — I'm only watching about eight minutes of it, after all — but this new digital 3D technology looks good."

## T.V. expert stresses medicine in media

CONTINUED FROM PAGE A1  
Baer, who attended the American Film Institute before he went to Harvard Medical School, has clearly mastered the art of storytelling. And storytelling, he said, has let him empathize with patients better, be a better listener, and ask good questions. While storytelling has allowed him to be a better doctor, the relationship

is not unidirectional. In his third year at Beth Israel Hospital in Boston, Baer had a curious case that taught him a little bit about storytelling. The patient, a seemingly healthy man who was admitted for chest pains, later

turned out to have leukemia. The complexity of the man's disease and the importance of learning his case history led Baer to see parallels with storytelling.

"He taught me to tell stories with depth and detail, to look for twists and turns that can reveal stunning answers."

Once Baer realized how close storytelling and medicine were, the leap to Hollywood was not far. Now, Baer is adamant about the fact that more doctors should do what he does: spread awareness through the media.

"I believe our duties as physicians do not lie only in the operating room," he said Tuesday. "Can our patients' stories increase public awareness?" he rhetorically asked the audience. "I believe they can."

According to a 2001 poll of *ER* viewers conducted by the Kaiser Family Foundation, Baer has certainly done a good job spreading awareness.

The Kaiser poll showed that before an *ER* episode focusing on the link between human papilloma virus (HPV) and cervical cancer, only

nine percent of *ER* viewers could give the correct definition of HPV, while, after the episode aired, 28 percent could define it.

Themes he mentioned on Tuesday night that have been presented in his shows included organ shortages, sexually transmitted diseases in teenagers, methamphetamine abuse in gay communities and stem cell research.

When Baer hears about a timely medical topic that interests him, he writes a show about it. For example, a nationally renowned scientist recently told him about a study published last May in the journal *Science* suggesting that violence is contagious, like an infectious disease. The wheels in Baer's head started churning and the story that resulted will be airing on *Law and Order: SVU* a few weeks from now.

Critics of crime and medical dramas like *ER*, *Law and Order* and *CSI* are quick to point out that these shows, while providing some real medical or legal information, are also full of scenes and situations which would never arise in a real hospital, courtroom or crime scene.

For example, medical dramas often show interns tentatively helping perform surgeries on their first day in the hospital, an unrealistic situation that could scare real-life patients away from surgery.

Baer, however, does his best to present reality. "I don't think about educating, and I don't think about entertaining," he said. "I think about telling good stories."

"Each of you has a private story to tell," he said. "A story that has gripped you, changed the way you view the world, moved you to tears. Use your own life to change the world."

## Preparing for cold and flu season

BY STEPHEN BERGER  
THE JOHNS HOPKINS NEWS-LETTER

It's almost here. Not Thanksgiving break, not another round of midterms, but something much more insidious: cold and flu season.

Every winter, the viruses that cause cold and flu resurface throughout the world. Most of us will have a cold at least once over the next few months. The flu is much rarer, generally affecting 10 to 20 percent of Americans a year, but it may still strike a handful of students on campus. Catching a cold or flu is not inevitable. There are several things students can do to avoid getting sick. Many of them are simply common sense.

Dr. Alain Joffe, the chief of the Student Health and Wellness Center (SHWC) at Homewood, says one of the easiest ways to avoid transmitting the virus is to pay attention to personal hygiene.

Using an alcohol-based hand sanitizer like Purell can help prevent the viruses from spreading or getting into your body. "You can carry it in your backpack or your purse, you don't need water, and it can kill 99.9 percent of germs," says Joffe.

Make sure to have a box of tissues nearby wherever you go. "If you're coughing or sneezing, covering your nose or mouth is better than nothing at all, but you should turn into your arm and use a Kleenex," says Joffe.

It is also important not to share glasses, utensils or other potentially infected objects in your room or the cafeterias. The virus is often found in secretions such as mucus or saliva, which can travel quickly on these items.

Joffe cautions, "If you have friends who are sick, it's not the time to be intimate with them." Even a quick kiss might seem harmless, but it can be an effective way to get yourself or your significant other sick.

Something that might not be as easy to change is your stress level. Studies have shown that people who are less stressed are less likely to get sick with colds. Even though it can be difficult to unwind at a school like Hopkins, it is essential to take some time out of the day for relaxation, especially when you are likely to get sick. Exercise, music and massage are three of Joffe's suggestions. A good night's sleep is also important to rejuvenate the body.

It is also a good idea to consider being vaccinated against the virus that causes influenza. Scientists predict which will be the most common viral strain each year, and then produce a specialized vaccination targeted against it.

The evidence is simple and convincing according to Joffe. "Flu shots work. They are not 100 percent effective, and once in a while they guess wrong about the strain, but it still re-

duces your chance [of getting sick]."

The SHWC currently offers doses of Fluvirin for \$5. Students can stop by on Mondays, Wednesdays and Fridays from 1 to 4 p.m., or by appointment. For the average student, the risks of the vaccination are generally rare and may include soreness or inflammation at the injection site. The SHWC provides detailed information about the risks and benefits of the vaccine.

Students who are at a greater risk of contracting flu, for example those with asthma or chronic infections, should definitely get the vaccination. For these students "the benefits always outweigh the risks," says Joffe.

If you think you have a cold, you probably do not need to go into the SHWC. But if you develop symptoms of flu, it is important to see a health professional. The key warning signs to look out for are a rapid onset and a fever.

Joffe explains, "If we catch [a student with flu] early enough, we can give them Tamiflu." Tamiflu blocks the viral reproductive cycle and can slow down the progress of an infection.

Historically, cold and flu season has not been especially difficult at Homewood. If you get the flu vaccination and keep good personal hygiene habits, you will greatly reduce your chances of getting sick this winter.

Help

infertile

couples


experience

the joys of

parenthood


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# YOUR NEWS-LETTER

## Just 'ink about it: getting a tattoo

BY JESSICA BEGANS

THE JOHNS HOPKINS NEWS-LETTER

You might think that getting a piercing or tattoo makes you look like a badass, but part of the reason that body mods are so sexy is because they're dangerous, painful and permanent.

"People always ask if getting a tattoo is painful," said Glenn Gentzke, a senior with two tattoos. "Of course it's painful. You're getting stabbed with a needle several thousand times ... But the result of all this pain is a piece of art."

Plenty of things can go wrong during the minor surgery of getting a tattoo or a piercing. Here's a guide to getting the safest, cleanest and wickedest body art ever.



### DECIDE WHAT YOU WANT

Not all nose rings are created equal. Figure out what kind of jewelry you want and exactly where you'd like it placed. Don't just get an eyebrow barbell because it looks great on your friend. Make sure that your piercing will work with your face, too.

You may feel like a dork, but go to Claire's and buy some stick-on rhinestones or an eyebrow cuff and experiment with placement, size and color.

Visit <http://www.bmezine.com> for ideas. This site hosts hundreds of thousands of photos of piercings and tattoos.

Tattoos are permanent, whereas piercings can usually close up.

"Sit down and realize that this [tattoo] is going to be part of your body for the rest of your life," advised Gentzke. "Personally, I find a design that I like, and then I wait a year before I get it."

Gentzke, who co-designed both of his tattoos, keeps a graph paper notebook filled with hundreds of sketches and revisions of tattoo images.



### PICK AN ARTIST

"I hate to say it, but 60 or 70 percent of piercers are no good," said professional piercer Luis Garcia of the Association for Professional Piercers. Garcia, who's pierced upwards of 750,000 holes in his 13-year career, came to deliver a lecture sponsored by the Health and Wellness Center regarding piercing safety on Nov. 3.

"Ask to see [a piercing artist's] portfolio," Garcia said. "Make sure [the photos are of] healed tattoos and piercings. Anything looks great right after it's done, but you wanna see a picture of it six months later, to see if the ink's run or the jewelry has been absorbed by the skin."

Talk to others on campus about where they got their work done. Ask them how much they paid, whether the shop was clean, if the artist used sterile instruments and if they got the piercing or tattoo they wanted.

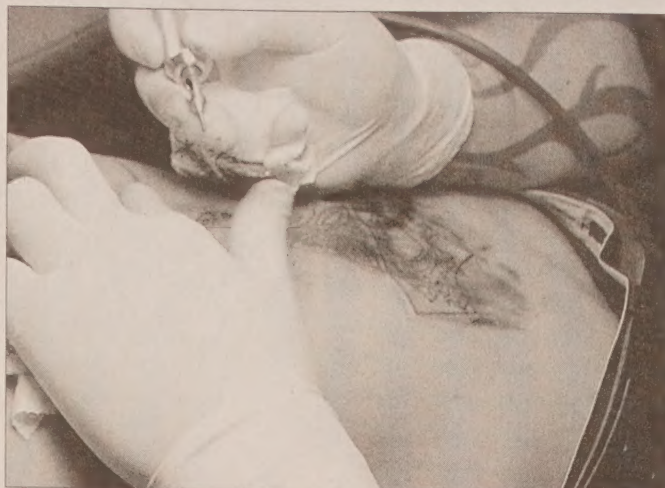
Feel free to visit different shops and talk to different artists before committing yourself.

If you want to get a tattoo or piercing while in Charm City (and bring it home to Mom and Dad as a Thanksgiving surprise) search [bmezine.com](http://www.bmezine.com) for "Baltimore" to find lots of brutally honest testimonials from people who've gotten pierced or inked in the area.

A good artist should care more about your safety than his profit.

"I'm not here to give you what you want, I'm here to give you a safe, clean piercing that will heal," is what Garcia tells his clientele.

For example, Garcia will try to dissuade customers without sufficient



COURTESY OF [HTTP://NINO.GREYWOLVES.ORG](http://NINO.GREYWOLVES.ORG)

Those who want to get tattoos exchange pain for a piece of body art.

"navellipsized" from getting their belly buttons pierced as it is very difficult or impossible for these people to heal.



### GET IT DONE

You might want to bring a friend along for support.

A good piercer or tattoo artist will walk you through the procedure before actually poking you with big needles. Don't be afraid to ask lots of questions!

"You can always ask, 'Can I see the marks where you're going to put [the jewelry]?'"

Garcia also noted, "An artist shouldn't just wear disposable gloves; he should change the gloves at least three times during the procedure. If you see your guy answering the telephone or even touch a counter top without changing his gloves, just leave."

Be prepared for pain. Major pain. Remember there's nothing that doesn't hurt.

"The pain of getting a tattoo can never be quantified, ever," said Gentzke. "But once the machine stops, so does the pain. With piercings, it's different. They can be sore for months afterward."

Yet there's more to it — How you care for your new body art can mean the difference between a beautifully healed tragus and, as Garcia warned, "a tongue the size of a loaf of bread. I've seen it happen."

### AFTERCARE



Different types of piercings require different types of aftercare and varying heal times. In general, Garcia recommended washing the hole with either a store-bought or home-made saline solution.

"You can make one by combining 1/4 teaspoon kosher or sea salt and 8 oz warm, distilled water. The salt actually gives the skin nutrients that allow it to heal faster."

And don't even think about using the bottle of ear-care solution you've had in your bathroom cabinet since you got your ears pierced in 4th grade.

"That stuff goes bad in about a month," said Garcia.

Tattoos also require specific care. "With a tattoo, you wash it right when you get home, and then you don't wash it again for the next three days," said Gentzke. "You can literally squeeze the ink out if you scrub too hard. You don't want a spotty tattoo."



### SHOW OFF!

Show off your new body art to friends, family and strangers who couldn't care less — especially if you have a butt tattoo.

ALL PHOTOS COURTESY OF [HTTP://WWW.TATTOOFASHION.COM](http://WWW.TATTOOFASHION.COM).

## BALTIMORE NEIGHBORHOODS

YOUR ULTIMATE GUIDE

### BOLTON HILL

Once known as the "Gin Belt" in the Roaring 20s, this was where F. Scott Fitzgerald resided for some time. University of Baltimore and MICA are both located in the area. One major attraction and highlight of the Baltimore art scene is "Artscape," a three-day festival in July that celebrates the neighborhood's many artists. Readings, gallery shows, street theatres, workshops, sales and competitions are held throughout. Free food and admission draw huge crowd each year. There are also plenty of cafés, shops and supermarkets in the area.



COURTESY OF [HTTP://WWW.LIVEBALTIMORE.COM](http://WWW.LIVEBALTIMORE.COM)

### CANTON



COURTESY OF [HTTP://WWW.MDARCHIVES.STATE.MD.US](http://WWW.MDARCHIVES.STATE.MD.US)

To the East of Fell's Point is Canton, an once industrial area that has been converted to a popular housing area with fashionable places to eat, such as The Gin Mill. At the center of the neighborhood is O'Donnell Square, surrounded by bars, restaurants and art galleries. The highlight of the area lies in the Canton Waterfront Park with its brick walkway, sailboats, picnics and cool harbor breeze. For many locals, it is an attractive and quieter alternative to the bustling Inner Harbor. Another perk of visiting Canton is its proximity to Baltimore's own delicious Greek Town.

### DOWNTOWN

Crowded with office buildings and commercial activities, the central business district of Baltimore also offers plenty of other attractions. Some of these include the Jewish Museum of Maryland, the Babe Ruth Birthplace and Museum and the National Museum of Dentistry, which currently carries a set of George Washington's dentures. The Edgar Allan Poe House and Museum found in the area documents city life of our very own laureate and displays his home decor, books, telescope and desk. There are also plenty of research companies and law firms.



COURTESY OF [HTTP://WWW.BEYONDDC.COM](http://WWW.BEYONDDC.COM)

— compiled by Laura Peralta

## Turkey Day

### ★ DO'S & DON'TS ★

- ✓ Get ready for the holiday shopping season.
- ✓ Indulge in pie à la mode.
- ✓ Avoid public transportation.
- ✓ Take advantage of the laundry machine.
- ✓ See all those great hometown friends.
- ✓ Watch the parade (go to it if you can).
- ✓ Eat turkey (and all the trimmings).
- ✓ Get together with family.
- ✓ Actually be thankful.
- ✓ Forget about Hopkins and have a good old-fashioned long weekend.

Camp-out at the mall for black Friday. ✗

Forget about the pumpkin pie. ✗

Deep fry the turkey or at least don't do it indoors. ✗

Dress like pilgrims and Indians. (We've all heard the story) ✗

Watch the annual NBC telecast of *It's a Wonderful Life* — haven't we all seen it one too many times? ✗

Buy your airplane ticket home the night before. ✗

Bring cheap wine to the party you're attending. ✗

Overdo the mulled cider at the dinner table. ✗

Forget about Macy's Thanksgiving Day Parade. ✗

Tell your mother the meal tastes "interesting". ✗

— compiled by Jessica Rebarber

## library digest

Often unnoticed are the two suggestion boards located on M and C level. Students can jot down a quick note or a complex and lengthy novel, as some choose to do, and deposit it in the box. It will promptly be posted with an answer by Virginia Massey-Burzio, the Head of Research Service and Collection. Questions range from advanced printing options on the copiers to "Quiénes Jimmy Hoffa?" Often, students request new books. These requests are usually fulfilled.

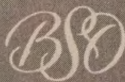
One graduate student commented on the overflowing recycling bins stating that his "best efforts [to recycle] are thwarted by the pernicious enforcement of the Byzantine ideals of some over zealous janitor." Another student said he felt like a Russian soldier on a submarine because of the cold temperature. A rather bitter and enraged student wanted the library to install cell phone scramblers to prevent their use on the lower levels. (Go down to D-Level, troll!)

If you have a spare minute in the library, glance at the suggestion board, you're guaranteed to learn something new and get a good laugh.

— compiled by Ashley Wietsma

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# Rowan beats w. soccer in NCAAs

CONTINUED FROM PAGE A12  
goals by simply running through us.”

Sophomore Cristina Fulgencio led the Ducks, scoring both of the team’s goals within five minutes of each other. Stevens Tech’s Megan Legendre thwarted the Blue Jays’ attempt to clear the ball out of their defensive zone and deflected the ball back to Fulgencio. Fulgencio lofted it over the head of senior co-captain and goalkeeper Jen Goebel at 9:27. Five minutes later Fulgencio netted her second tally with a shot to the lower right corner. That was the goal that ended the Jays’ hopes of advancing.

Despite the Ducks’ jumping to a quick lead, Hopkins continued to play hard, especially in the second half.

“We got our heads on right in the second half and came out firing. We really started playing with heart and going hard, and that was the difference in the second half,” McKenzie said. “It wasn’t our prettiest soccer, but we outscored them 1-0 in the second half purely through heart.”

Sunday’s loss followed a 1-1 decision against Rowan on Saturday. Rowan forced the Blue Jays into an overtime penalty-kick shootout to determine who would move on to the second round. Each team was allotted three shots. Coincidentally, the men’s soccer team also took a tournament game to penalty kicks after a 1-1 tie. Gettysburg dashed the men’s hopes of a Centennial Conference title. In the NCAA tournament, however, the women would suffer no such fate.

McKenzie put Hopkins on the board in the overtime showdown, scoring first. Both Kimura and junior forward Kaitlin Giannetti netted their shots to ensure a Blue Jay win.

Goebel picked up saves on two out of three Rowan shots, prevent-



MARK MEHLINGER/NEWS-LETTER  
Junior forward Laurie Baumann was part of a strong Jays offense that was unable to outscore Rowan.

ing the Profs from any penalty kick goals.

“Goebel stepped up hugely during the penalty kicks on Saturday by saving both of them,” McKenzie said. “Coming off a conference tournament where she didn’t let any goals in, I knew she had confidence, but her ability, heart and intimidation-factor really showed through this weekend.”

After she scored, McKenzie knew the rest of the game was a foregone conclusion. She only had to look toward Goebel.

“I get to live with [Goebel], so I can probably guess what was going through her head, and for some reason, the whole time we were taking

penalty kicks I couldn’t get the smile off my face,” said McKenzie. “I knew she was going to stop them. She’s amazing.”

During regulation play, McIntosh tallied Hopkins’ lone goal off of a senior midfielder Kat Taft assist.

McKenzie attributed much of the team’s success in garnering a 17-4-1 record this season to graduating seniors McIntosh, Taft, Goebel and Laura Elgort.

“We had some great senior leadership which I think was epitomized by the way the seniors played in the NCAA tournament. Kat had two of the best games of her season on Saturday and Sunday and single-handedly picked our team up when

she went on the field, and that was after we didn’t think she would play because she had torn ligaments in her knee.

“Laura Elgort is always a fireball off the bench and had so much desire this past weekend that it just rubbed off onto other people, and we really used her energy on Saturday night especially.

“In the two years I’ve known Meg, I haven’t seen as much drive and determination in her play as I did this weekend. I knew she wanted the wins so badly. She played her damn heart out and she worked for the two goals she got.”

McIntosh was the team leader for points, goals, game-winning goals and assists this season.

“This year was definitely my favorite year,” Elgort said. “We are always extremely close as a team, but this year we were the closest. Even though the season ended on a loss, we accomplished so much: winning the Conference Tournament, having the best start in JHU Women’s History at 9-0, making it to the second round in the NCAAs. I am so proud of this team and I look forward to reading about, and hopefully watching, the girls succeed next year.”

# M. Fencing gets ready for D-1 foes

BY ALENA GEFFNER-MIHLSTEN  
THE JOHNS HOPKINS NEWS-LETTER

A team that is more than 50 percent freshmen must be expecting change. And the Hopkins’ men’s fencing team is expecting just that. After winning first place in the Middle Atlantic Collegiate Fencing Association (MACFA) championships, the Blue Jays are out to challenge new teams such as University of North Carolina, University of California, San Diego and even Notre Dame.

Hopkins started this season with impressive results at the Temple Open. Freshman Daniel Zielinski placed the highest, taking eighth out of 75 players in épée. In the saber, sophomore Aaron Fernandes placed 10th and senior Jason Park placed 11th out of 65 fencers. In foil, freshmen David Ferguson and James Einsiedler placed 10th and 12th, respectively. The Temple Open was an individual meet, rather than the usual team meet.

These high results are only the beginning for the team.

“We have a lot of plans for improvement,” said head coach Austin Young. “We have a lot of freshmen, and it’s a young team, but hopefully we’ll be able to beat some of the powerhouses out there.”

The team has a lot to live up to this year. Last year, the team won their league’s championship, and qualified two players for the NCAA Fencing Championships. Junior Nick Marchuk and Fernandes placed 24th in foil and saber, respectively, at the NCAA championships. Also, the team performed very well within their league. Six players were all named to the first and second all-conference fencing team at the end of last year. This year, however, the team is looking to qualify six players, or two players in each weapon, the maximum allowed at NCAAs.

The dynamics of the fencing team began to change three years ago when head coach Richard Oles left the team after 40 years. With the arrival of Young, the team began to recruit talented high school fencers.

“The team used to be recruited just from Hopkins,” said team captain Marchuk. “Now people are recruited prior to coming here and

they generally fenced in high school or nationals.”

The team will be playing against several of the strongest fencing teams this weekend at the huge Northwestern Invitational. Almost half of this season’s matches will played this weekend.

During the course of the meet, Hopkins will face several Division I teams. The Blue Jays are hoping to beat University of North Carolina, UCSD and Notre Dame.

The last time that Hopkins played against UCSD, the Blue Jays lost 14-12. Hopkins has also played against and subsequently lost to UNC before.

“UNC has beaten us narrowly every time that we’ve played against them recently,” said Young. “However, this year we have a stronger team, and we’re hoping to break that record.”

Notre Dame, the 2004-05 national champions, will likely be the Jays’ most formidable opponent. The last two times that Hopkins played against Notre Dame, the Blue Jays lost 24-3 and 18-9.

“It’ll be pretty rough,” said Young. “But, we’re hoping to improve. We’ve definitely got a shot because they’re not unbeatable.”

While half the team is in Evanston, Ill. for the Northwestern tournament, the other half will be in New Jersey for a Centennial Conference meet at Stevens Institute of Technology.

There the team will be playing Stevens Institute of Technology, Army and Haverford, among other schools. Hopkins played most of these teams last year en route to winning their conference. Since the arrival of Young, the team has not lost to a Centennial foe. The Stevens meet, however, will be the first time that Hopkins will play against Army.

“Army is a hard school, and it’ll be difficult with half of our team in Chicago,” said Young.

Despite the difficulties, the team members feel confident in their team.

“Although this will be the first real meet for the freshmen, I feel that our performance at the meet this weekend will be very impressive,” said Marchuk. The team heads to Evanston on Saturday and Hoboken, N.J. on Sunday.

# V’ball season ends at ECACs

CONTINUED FROM PAGE A12  
make mistakes because they will run with them.”

The first match of the tournament for the Blue Jays was against an opponent they had already faced this season — Richard Stockton. At the Salisbury Invitational earlier in the season, Richard Stockton knocked off the Blue Jays in 5 games.

This time, however, the Jays showed their improvement over the season and got the best of their opponents, winning in four (20-30, 30-21, 30-15, 30-24).

“This time around, we really played as a team from the second game on,” said Kay. “It was a good game because everybody contributed for us. Everybody played well.”

O’Callaghan and Jackanich led the way for the Blue Jays in kills, collecting 17 and 13, respectively. Kay had 29 digs, and O’Callaghan contributed 15 digs. Lewis had 54 assists in the winning effort.

Failing to make the NCAA Tournament, the Blue Jays’ season ended in a disappointing fashion, but a bid to the ECAC was a fine consolation. On top of that, the Jays recorded myriad individual milestones, further cementing this season as one to remember. O’Callaghan and Hajj both collected their 1,000th kill this season, and junior Lizzie Kay became the all-time Hopkins digs leader. Also, Lewis — a freshman — set the single-season assists record. The Blue Jays had two players make first-team All-Centennial Conference (Hajj and O’Callaghan), and Hopkins was also home to the Centennial Conference Player of the Year (O’Callaghan). Kay and O’Callaghan were also recognized as All-Americans, a significant feat for the team to have two players recognized at that level.

“This was the best season since I’ve been here,” said Kay. “We were

the first volleyball team to ever finish first in the regular season. We were solid all around. We had great production from both the freshmen and phenomenal contribution from the seniors.”

The Blue Jays had a great run dur-

ing the season, dominating opponents at home and winning big matches on the road. With a successful season wrapped up and many key players returning for the 2006 season, the team looks ahead to next year with optimism.

# Football alone atop Centennial after win

CONTINUED FROM PAGE A12  
the longest for Hopkins since 2002.

Dilonno was 4-4 for 92 yards on the drive as he repeatedly hooked up with junior wide receiver and Centennial Conference Offensive Player of the Year, Anthony Triplin. On the day, Triplin had four receptions for 92 yards.

Senior running back T.J. Lyons, who rushed for 135 yards and two touchdowns, punched in the one-yard scoring run to put Hopkins up 14-5, essentially sealing the game for Hopkins.

“We can be a great offense, we just need to be consistent,” said Lyons. “It always seems that it’s a penalty here, or a missed assignment there that is holding us back. If we play disciplined, we can be a tough offense to stop.”

After this week’s victory, the Centennial Conference announced their postseason honors. Nine Hopkins players garnered first team recognition: senior center Marc DeGennaro, junior guard Paul Markowski, junior defensive end Brian Cook, junior defensive tackle Anthony Woodard, senior cornerback Adam Colicchio, along with Triplin, Lyons, Scott and Luke.

Senior defensive back Jim Sanders, junior linebacker Matt Hagel, Dilonno, Whitacre and Scott — this time as a placekicker — were all named to the second team.

“We have a very talented team, offense, defense and special teams,” said Lyons. “Having nine players make first team and fourteen make it overall shows that we have talent all over the field and we’re a tough team to beat.”

With this victory, Hopkins has won the right to represent the Centennial Conference in the NCAA Division III playoffs. This week, Hopkins will play at Thiel, whose team went 10-0 this season.

Thiel will get homefield advantage when the two teams face off on Saturday in Greenville, Pa.

Undoubtedly, Hopkins will be tested in their first ever NCAA playoff game, but with this group of guys, it’s hard to imagine that they won’t be up to the challenge.

“I don’t know much about Thiel, and I don’t have a bold prediction about the game,” said Luke. “But I do know that Hopkins will play its most intense game of the year this week.”

# XC teams place well at Regionals

Kaon and Brandon come close to qualifying for national meet

CONTINUED FROM PAGE A12

finally raced to the potential he showed in September, finishing 69th in a time of 27:44.

“I thought I got out good and settled in nicely,” said Koh. “I was really happy with the way things went.”

Senior co-captains Andrew Bauerschmidt (85th) and Gabe Tonkin (107th) crossed the line as the fourth and fifth Blue Jays, followed by the final two scorers, Chiang and sophomore James Bronson. Although Hopkins did not have any national qualifiers, coach Bobby Van Allen was pleased with the season the men had.

“We had many strong individual accomplishments, and with most of the team returning next year, we hope to continue to put that together for even more team success,” he said.

The future looks bright for the team, with five of their seven top runners returning next season, and what looks like to be a dangerous duo in Brandon and Koh.

On the women’s side of the race, the Jays also ran well. Like every other weekend this season, sophomore Angela Kaon led the way for the team. Finishing in a time of

24:17, she came across the line as the 46th placer. Freshman Rachel Hogen continued her impressive streak of great races by coming in 83rd with a time of 24:59.

Freshman Emma Hiza was the most welcome surprise for the Jays, running her best race of the year, finishing only a tenth of a second behind fellow freshman Hogen. Senior Anna Russell (90th), junior Christine Medina (101st), sophomore Jaci Clauss (120th) and freshman Bhavna Abbi (170th) were the four other lady Jays that scored in the 6K race.

The Lady Jays also finished 13th in the NCAA Regional Meet, accumulating 404 points. The only team in the regional meet to qualify for nationals was Centennial Conference champion Dickinson College (the amount of national qualifying spots allotted to each region depends on how the region placed at nationals the previous year).

“In one of the strongest regions in the nation, it was nice to see us back up in the top third for both the men and the women,” said Van Allen.

The Hopkins women seem to have as much potential as the men’s team, with a stellar runner in Kaon and a fearsome freshmen foursome with



COURTESY OF JASON FARBER  
Junior Travis Koh placed second for the Jays at Mid-east Regionals.

Hogen, Hiza, Abbi and freshman Samantha Schneider. The core of the team is still there and if everyone comes back next season as dedicated and hard-working as they were this year, the Jays could soon threaten to end Dickinson’s streak of dominance in the Centennial Conference.

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SPORTS



Senior forward Adam Simon, who scored the game-winner and was named MVP of the ECAC Tournament, goes for a pass during the finals.

# M. Soccer ends season on high note

Continued from Page A12  
the different parts of the Hopkins Soccer system, we had a better understanding of what it was like when we went through it ourselves.”  
“I think that the team will certainly survive next year when we leave. I see players like [junior midfielders] Blaine [Phillips], Ben [McAbee], and [goalie] Dan [Coble] helping carry the team next year,” said senior forward Steve Read, “Their leadership on and off the field is exceptional and their talents on the field are among the best on next year’s returning team.”

“The end of the season was tough because as seniors we realized the end was near and that it was all going to be over soon. The freshmen have a long three years ahead of them to play more. I have nothing but faith in the underclassmen taking over the program and running away with so many smokin’ championships,” said Grosser.  
Although the seniors have had an amazing run of wins and tournament victories throughout their four years, when asked what they will miss the most about their soccer careers as Jays, teamwork and camaraderie top out their lists.

“I will miss the many experiences I have shared with my teammates more so than anything else,” said Read, “Since preseason of our freshman year, the seniors have been my best friends — the ones that I have shared my best times at Hopkins with over the years.”  
Read’s teammates expressed that his feelings were definitely mutual. “I do everything with these guys,” said Grosser, “Everyone is super competitive on the squad so we always know how to make anything we do in soccer and outside of soccer interesting.”  
In addition to solidarity of teammates, the seniors look back on their

entire career as incredibly worthwhile.  
“The past four years have been unbelievably rewarding. When I leave Hopkins, it will be the many great experiences I have shared with my coaches and teammates that I will remember more than any classes I’ve taken,” said Read, “The opportunity to be a student-athlete at Hopkins has forever shaped my personality and character in a way that should serve us well in the future.”  
The seniors are also extremely grateful to have an incomparable coaching staff to guide them to success in their past four seasons.  
“The seniors are also thankful for Coach Smith, Coach Layton, Coach Earle, Coach Hack, Coach Morris and the rest of the training staff for everything they have done for us for the past four years, said Read. “It has been one of the best experiences of our lives and one that we will certainly never forget.”

# W. B’ball seeks to bounce back

Despite loss of solid senior class, Jays hope for another 20 wins

BY DAVID NGUYEN  
THE JOHNS HOPKINS NEWS-LETTER

When a basketball team graduates a First Team All-Conference selection, the school’s all-time leader in career steals and the school’s all-time best career free throw percentage shooter, the outlook for the next season is rarely that bright.  
This is the picture for the Johns Hopkins women’s basketball team, and the question that will continue to persist as the season approaches is whether they can reload to fill the void left by last year’s star-filled senior class.  
“We lost three good players and three great people, tremendous people,” said head coach Nancy Funk. “We’re not going to fill their shoes, we’re not even going to try. We have a lot of returning players that have the ability to step right up and take over the scoring roles. So, I don’t feel like we’re going to lose a step.”  
Last year, the Blue Jays posted a 21-5 overall record and reached the Centennial semifinals, where they fell to McDaniel, the eventual conference champion. Although the Jays failed to secure a trip to the conference final and NCAA bid, the 21-win season marks the ninth time in 11 seasons the Blue Jays have had more than 20 wins.  
This year, senior captains Katie

Kimball and Amanda Leese are at the helm of a team that features eight letter winners from last year and a stellar six-member rookie class.  
As captains, guard/forward Kimball and forward Leese are flush with potential. Kimball had an average of ten points a game and collected 5.6 boards per contest. Kimball is also a dominant shot blocker — she set the school record last year with by getting eight in a single game and finished second in the conference with 1.78 per game.  
Leese, despite missing much of the action last year because of injury and time abroad, is equally as promising. In 23 appearances, she has posted career-highs of 23 points and 20 rebounds. Senior guard Katie O’Malley rounds out the small senior class. O’Malley is extremely versatile, filling in at both the point and two-guard positions.  
Forward Julie Miller highlights the junior class — she is the team’s leading scorer, with an average of 11 points a game and a force in the paint. Miller’s abilities extend beyond the arc as well, where she has 32 three-pointers in her short career as a Blue Jay.  
Guards Whitney Davis and Haley Wojdowski and forward Brooke Strange finish out the junior class. In erupting for 31 points against Gettysburg last year, Davis

proved she is a threat each and every time she steps onto the court. Wojdowski and Strange are both exceptional players with height and look to balance an already solid Blue Jay defense.  
Forward Andrea Dodrill is the lone sophomore this year. The Baltimore native is extremely talented and adds great depth to the Blue Jay lineup.  
The much heralded freshman class shows a potential that will be the core for an exciting four years here at Hopkins. Forwards Kristin Phillips, Sarah DePaolo and Jessica Rice provide great talent at the position.  
Phillips was a McDonald’s All-America Honorable Mention and three-time first-team All-Conference selection at Tower Hill in Wilmington, Del. DePaolo is a two-time New England All-Star and Rice was the team captain and MVP of her high school team.  
Guards Jonay Foster and Caitlin Sloane are great ball-handlers and will add to the backcourt. Foster is the only pure point guard on the squad and brings great speed to the floor. Sloane was a three-year captain and 1,000-point scorer in high school.  
Jenna Berninger completes the six-member rookie class and comes from a dominant Pennsylvania program that has been the state champion every year since 2001.  
“Six players out of 14 are freshman,” said coach Funk. “I feel that they are coming along nicely, learning a new system and actually blending with the returning players fairly well.”  
Funk, who is in her 19th season, has set the bar high for the Blue Jays, lining up the 2005-2006 season with six teams that played in last year’s NCAA Tournament. Coach Funk sports an overall record of 339-148 and is by far the coach with the most wins in Hopkins women’s basketball history, outpacing second-place by over 300 victories.  
The Blue Jays kick off the season with the 14th annual Blue Jay Invitational this Saturday at 1 p.m. at Goldfarb Gymnasium.

# Loyola swim team too shallow for Jays

BY CLAIRE KOEHLER  
THE JOHNS HOPKINS NEWS-LETTER

This past weekend was filled with wins for the Hopkins swim teams. Both the men and women went undefeated for the first time all season at the Loyola College Thomas Murphy Invitational.  
Out of 32 events during the weekend, Hopkins swept 24 of them. The men had three huge wins against Loyola (213-85), Howard (238-58) and VMI (253-70). The women swam against both Loyola and Howard, defeating them 174-153 and 187-96, respectively.  
“The Loyola meet went well for us,” said senior co-captain Tyler Harris. “We got a chance to work on our races and had the opportunity to get ready for our meet next month in Ohio. Everyone is very optimistic about the season and we can’t wait to get some rest and swim fast.”

head coach George Kennedy. “We had three meet sessions and everyone swam a bit tired.”  
Not to be outdone by the men, the Lady Jays had their share of first place finishes as well.  
Sophomore Stephanie Laperle started off the winning streak in the 400-yard individual medley with a time of 4:43.76. Junior Allie Foster placed just behind her in 4:47.38. Foster had a win of her own in the 100-yard breaststroke with a time of 1:09.87. Laperle also placed first in the 200-yard butterfly and 200-yard breaststroke.  
“Loyola was a good meet for us, as it gave us confidence for our big meet, Miami of Ohio, next month,” said Foster. “We are definitely looking forward to our meet at home on Tuesday.”

Freshman Kristin Cunningham won the 50-yard freestyle for Hopkins in 24.82. Senior co-captain Stephanie Leaman placed first Friday night in the 1650-yard freestyle with a time of 18:30.43, while Cunningham took the other distance event, the 500-yard freestyle and the 200-yard individual medley.  
“This past weekend at Loyola our strong racing and wins on both sides boosted our spirits even though our bodies were broken,” said Leaman. “Everyone raced well and placed at least top three in their races. This is the middle and hardest part of the season and racing-wise, we could not have performed better. I am very proud of how the girls were able to race and not be concerned with times right now. We have about three weeks left until Miami and it is going to be a very exciting meet for everyone. We are going to challenge the teams at the Invitational with out a problem.”

Senior co-captain Katie Herbst followed up with some wins of her own in the 200-yard backstroke and 200-yard freestyle with times of 5:14.61 and 1:59.75, respectively.  
“The Yale meet should be fun,” said Kennedy. “We will swim the Tuesday before Thanksgiving and then get everyone home for break. We have been working hard and the meet should reflect that.”  
“Yale is a very competitive D-I team and this meet will be great practice for the upcoming Miami meet, so we are getting excited and hope to see everyone out there cheering us on for our only home meet,” said Leaman.

The men’s team saw an abundance of wins, including first-place finishes by freshman Colin Kleinguettl in the 200-yard butterfly with a time of 1:57.01, Test in the 50-yard freestyle in 21.48 and Fedderly in the 200-yard breaststroke in a time of 2:13.90. Guerard had two wins in both the 1650-yard freestyle and the 200-yard backstroke.  
Senior Brian Sneed won the 100-yard butterfly with a time of 53.31, and was joined in the winner’s circle by Kegelman in the 100-yard backstroke, and senior Sean Kim in the 200-yard individual medley.  
“The Loyola meet was a great tune-up for our December meet at the Miami (Ohio) Invitational,” said

# Wrestling wins in season opener

Continued from Page A12  
one double forfeit) against Elizabethtown in a 36-21 Hopkins victory. The difference was the major decisions, technical falls, and pins. Of the Jays’ five wins against Messiah, two were by major decision — victory by between eight and 14 points — with the remainder minor decisions.  
The Falcons, however, recorded a pin, three technical falls (victories by 15 or more points, at which point the match is stopped), and a major decision.  
“I think we’re just young and you could tell they’re more seasoned than us,” said Priolo of Messiah. “They had more experience.”  
Part of the Jays’ difficulties came from having an incomplete lineup. Freshman 133-pounder Mike Vecchillo and junior co-captain and 197-pounder Jonathon Freeman were both absent due to illness.  
Filling the holes were freshman 133-pounder Michael Sumner and 197-pounder Tyler Schmidt. Against Messiah, both were victims of technical falls. On the day, Sumner lost by tech fall to Messiah’s Matt Bradshaw, by pin to Elizabethtown’s Steve Meckley and won by forfeit against Albright. Schmidt, who wrestled two matches before yielding the 197-pound spot to Fishel for the Elizabethtown match, lost by tech fall in 5:00 against Messiah’s Mike Engel and pinned Albright’s John Radel in 4:20.  
In the second meet of the day, Hopkins had no trouble against the anemic Albright lineup. Albright was missing wrestlers at 133, 174 and 184 pounds, giving Hopkins an immediate 18-point advantage. But

the Jays made a statement that free points weren’t enough to get complacent.  
“If you get the opportunity to pin someone,” said Norris, “you need to take that opportunity.” Hopkins victimized Albright with three first-period pins and a major decision. Albright managed to pick up decisions against sophomore 157-pounder Ned McCague and freshman 285-pounder Vincent Domestico, but that was all they could muster en route to a 46-8 Hopkins victory.  
Cruising to an easy win against Albright energized the Jays as they entered a tougher match against Elizabethtown. As he has done for the past two seasons, Van Daniker started the team off strong, pinning Pete Achilles with 0:26 left in the third period.  
But Elizabethtown wasn’t about to go down quietly. They responded

by pinning Sumner in the first period to even the score. A Priolo pin put the Jays back on top, but the lead was short-lived. Elizabethtown’s Jereme Heisey won a 4-3 against sophomore Jim Crumlish at 149 pounds, and then Rob Bozart pinned McCague at 157.  
That was as close as Elizabethtown came. With the exception of a double forfeit at 184 pounds, Hopkins won every match the rest of the way out, including Domestico’s 0:27 pin against Ezra Schatz at 285 pounds.  
The Jays next hit the mat this Saturday in Oneonta, NY for the Red Dragon Invitational. As a young team, they’re looking to learn from every match and build on their successes.  
“We want to give ourselves the opportunity to win,” said Norris, “and when it opens up, we take it.”



Wrestlers prepared for the upcoming season in the Black and Blue Brawl, a well-attended exhibition that solidified the team depth chart.

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CALENDAR

FRIDAY		
M. Basketball vs. Salisbury	8 p.m.	
SATURDAY		
W. Basketball vs. Carnegie Mellon	1 p.m.	
TUESDAY		
M. Swimming vs. Yale	3 p.m.	
W. Swimming vs. Yale	3 p.m.	



SPORTS

DID YOU KNOW?

This Sunday, the Minnesota Vikings became the first team in NFL history to have a regular season game in which they scored an interception return touchdown, a kickoff return touchdown, and a punt return touchdown.

Women's soccer falls to Stevens

BY ALLISON STODDART  
THE JOHNS HOPKINS NEWS-LETTER

Departing the NCAA tournament as one of the 32 best teams in the nation, the women's soccer team has no regrets. Though Hopkins settled for a 1-2 loss against Stevens Tech, it came in the second round of the tournament, when the field had been narrowed to the top 32 teams competing for the Division III National Champion title.

Only the seniors have played in an NCAA tournament before this season. In their freshman year the seniors and fellow Blue Jays received a playoff berth but were knocked out in the first round. This past weekend Hopkins proved that they are moving in the right direction with their strongest record and postseason showing ever.

In Sunday's match, junior defender Lindsey Kimura found senior forward Meg McIntosh, who caught Stevens Tech's goalkeeper out of the net and put away Hopkins' first goal of the night with a header. As junior co-captain and midfielder Jessie McKenzie noted, however, "It was too little, too late."

McIntosh scored with under 11 minutes left in the game, cutting Stevens Tech's lead in half.

"In the first half we were playing scared and letting them outplay us. We weren't playing hard, going hard on tackles or really putting them under any offensive pressure," McKenzie added. "They capitalized on our timidity and put away two

CONTINUED ON PAGE A11

Wrestling goes 2-1 this week

BY ZACH GOODMAN  
THE JOHNS HOPKINS NEWS-LETTER

Every year, two things are true for the wrestling team: the lineup will always change, and the strategy — every point counts — will always stay the same. At the Green Terror Duals in Westminster, Md. this past weekend, both maxims were proven right.

With a lineup that included several freshmen sprinkled among the upperclassmen, the Blue Jays went 2-1 in dual meets against Messiah (17-25), Albright (46-8) and Elizabethtown (36-21). After dropping the first dual of the season to Messiah, the Jays learned early that in a close meet, each takedown could make the difference between a win and a loss.

"We need to capitalize more on getting pins and work on not giving up as many major decisions," said junior co-captain and 141-pounder Marco Priolo about the Messiah match.

Priolo made sure to heed his own advice and set the tone for the day, recording two first-period pins and a major decision for a perfect 3-0. Also having perfect days were junior 125-pounder Jimmy Van Daniker, also recording two pins and a major decision, sophomore 184-pounder Eric Fishel with a major, minor and receiving a forfeit and senior co-captain and 174-pounder Dave Kraus, who put up two minor decisions and also received a forfeit.

But not everything worked out so well for the Jays.

"We were hoping to get a win against Messiah," said new head coach Keith Norris, "but not everything fell into place."

The Jays won five of the ten weight classes against Messiah. By comparison, they also won five of ten (with

CONTINUED ON PAGE A11



MARK MEHLINGER/NEWS-LETTER

Senior defender Jeff Grosser vies for the ball in the Jays' 3-0 win over Grove City. Grosser is one of many talented seniors on the team this year.

Men's soccer wins ECAC championship

BY MELISSA KIM  
JOHNS HOPKINS NEWS-LETTER

Four years ago, the freshmen squad of the Johns Hopkins men's soccer team stepped onto Homewood Field not knowing how successful their careers would be.

Now, three years later, the senior class has an outstanding record of 65-9-7, as well as a championship trophy for every year. These nine men boast two Centennial Conference Championships, two East Coast Athletic Conference (ECAC) Championships and two appearances in the NCAA tournament.

This year, the seniors led the Jays to an ECAC title, beating Grove City College 3-0 in the finals.

"Winning the ECACs was a great

way to end our careers with a win," said senior co-captain and defender Jeff Grosser. "The loss in the CC quarterfinals might have been the saddest moment of my life, so it was nice to get back out on the pitch again with the fellas and know exactly when the season would end."

The seniors, along with the rest of the team, came out in full force against Grove City College in the ECAC Championship game. Senior defender Manbaj Gil scored the first goal of the game — and his first goal of the year — unassisted, followed by freshman midfielder Matt Carlson's unassisted goal.

Senior co-captain and forward Adam Simon appropriately scored the final goal of the game to finish off his excellent career at Hopkins.

Simon also impressed the crowd with a hat trick in the semi-finals against Swarthmore and was named the ECAC Tournament Most Valuable Player.

"I would have to say he deserved it more than any other player on our squad. He's battled injuries for a while and for him to take the team on his back like that shows the type of person he truly is," said Grosser.

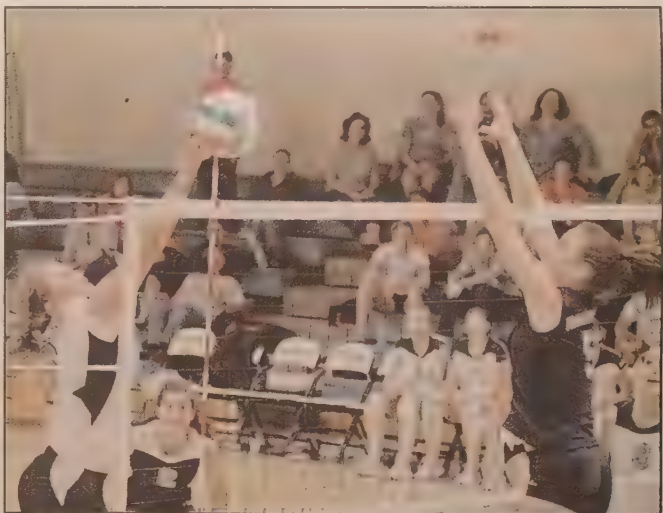
Hopkins out-shot Grove City 30-6, while junior goalkeeper Dan Coble only had to make two saves due to the solid defense in front of him.

The seniors hope that their exceptional leadership will trickle down to the underclassmen, especially to this year's influx of 13 freshmen.

"We did have a ton of seniors

this year for the freshmen to sort of mimic and follow. But to be honest, it was sort of give and take. As seniors, this year was so much more fun because we had a huge freshmen class," said Grosser, "By watching these freshmen go through all

CONTINUED ON PAGE A11



MARK MEHLINGER/NEWS-LETTER

Senior Katie O'Callaghan (left) was Centennial Player of the Year.

Volleyball dropped by top-seeded team

Jays lose in ECACs to Lebanon Valley, 3-1

BY JOHN MONAGAN  
THE JOHNS HOPKINS NEWS-LETTER

So ends the best season in program history.

The women's volleyball team played their last game this past weekend, a loss to No. 1-seeded Lebanon Valley in the second round of the ECAC Tournament.

The Blue Jays, who finished with a 24-7 record, completed a successful season in which they won the Centennial Conference regular season championship and hosted the Centennial Conference Tournament.

In the ECAC Tournament, played in Annville, Pa., the Blue Jays defeated first-round opponent Richard Stockton in four games before dropping their season finale to Lebanon Valley in four.

The match against Lebanon Valley was played on Saturday, the

second day of the tournament. The Blue Jays, who were seeded No. 5 in the tournament, fell behind early to their opponents, dropping the first two games before winning the third, and eventually losing the fourth (30-17, 30-20, 21-30, 30-15). The Blue Jays were

appropriately led by their two seniors and team leaders, outside hitter Katie O'Callaghan and middle blocker Jen Hajj, who had 13 kills each.

Freshman opposite Kim Jackanich added 12 for Hopkins.

One of the bright spots of the season and a budding star for the volleyball program, freshman Amanda Lewis contributed 44 assists. Junior Lizzie Kay added 19 digs.

"We weren't really clicking as a team against Lebanon Valley," Kay said. "They were the number one seeded team, and against an opponent like that, you can't afford to

CONTINUED ON PAGE A11

INSIDE

Swimming teams both beat Loyola

The men's and women's swimming teams both won Charles Street showdowns this weekend at Loyola College. **Page A11.**

Women's hoops hopes to stay strong

They may have lost a corps of valuable seniors, but with a new class of leaders and a large pack of freshmen, the Jays could be a powerhouse. **Page A11.**

Men's fencing finishes foes

Usually having a team of mostly freshmen means a season of taking lumps. For men's fencing, it means a season of competing against D-I. **Page A10.**

Football draws Thiel for NCAAs

BY BRIAN GALBRAITH  
THE JOHNS HOPKINS NEWS-LETTER

Heading into their final game of the regular season, the Johns Hopkins football team seemingly had little to play for. The Jays had already secured a share of the Centennial Conference title and — through virtue of tiebreakers — a berth to the NCAA playoffs. Unfortunately for their opponent, McDaniel, this year's team intended on winning their first-ever outright Centennial Conference title.

Coming off a week where their defense was ripped by a more than formidable Hampden-Sydney offense, the Johns Hopkins defense, now allowing less than 12 points per game, stood tall and shut down the Green Terror, as the Jays cruised to a 14-5 win.

Early in the first quarter, freshman quarterback Adam Waddell engineered a scoring drive that got Hopkins off to a 7-0 lead. From there, the defense knew its role.

"It felt great to help lead a scoring drive in the McDaniel game, es-

pecially with such talented upperclassmen around me," said Waddell "It really felt good to be out on the field playing with the caliber of players that we have."

Although he split time with senior quarterback Zach DiIunno, Waddell's change of pace on offense — running five times for 35 yards on that drive alone — seemed to

Hopkins defense stood tall and came through with one of their best performances yet.

"We [the seniors] are the most successful class in school history, and we've done it together from the beginning," said Luke. "We had a lot of contributors right away, and now we're leading our team into the playoffs. We've come full circle together as a group."

After McDaniel recorded a safety — on a play where the long snap went over junior punter Ben Scott's head — Hopkins began to fall out of their

comfort zone.

Enter Zach DiIunno. Another senior playing in his last regular season game, DiIunno stepped up to regain the spark the Waddell provided in the first quarter, at a time when Hopkins so desperately needed it.

After McDaniel punter Corey Allen pinned Hopkins on their own one-yard line, DiIunno put together a 99-yard scoring drive, which was

CONTINUED ON PAGE A10

Final	1	2	3	4	T
Johns Hopkins (8-2)	7	0	0	7	14
McDaniel (5-5)	0	3	2	0	5
Passing:	Wenrich (McD) - 114 yards, 13 for 33				
Rushing:	Lyons (JHU) - 135 yards, 25 rushes, 2 TD				
Receiving:	Triplin (JHU) - 105 yards, 8 receptions,				

give the Hopkins offense the spark it has lacked at times this season.

After Waddell's touchdown, the Hopkins defense, paced by senior linebacker Adam Luke and senior strong safety Max Whitacre, went to work in order to stymie the talented McDaniel offense. The Green Terror was only able to manage a field goal in the first half, which occurred on a scoring drive of just 24 yards.

In what was the last regular season game of a lot of their careers, the



# The B Section

THURSDAY, NOVEMBER 17, 2005

## Kelley on the rise

COURTESY OF [HTTP://WWW.JOSHKELLEY.COM](http://www.joshkelley.com)COURTESY OF [HTTP://WWW.JOSHKELLEY.COM](http://www.joshkelley.com)**BY ALEX BEGLEY**

THE JOHNS HOPKINS NEWS-LETTER

This Saturday Josh Kelley will grace the Shriver Auditorium with his presence. Straight out of Georgia, his pretty boy face and sultry southern accent will make the girls swoon. He has a bluegrass sound and he's been perfecting it for years.

Kelley started making music when he was ten years old. His influences stemmed from whatever was playing in the car at the time. "If I was driving with my older brother, I was listening to everything from Led Zeppelin to Pink Floyd, Black Sabbath and Supertramp. If I was with my mom it was Luther Vandross and Stevie Wonder. If it was my sister, I was listening to REM and Spin Doctors."

When he started attending the University of Mississippi he didn't really have any specific drive to be a musician. He was an art major who studied everything from computer graphic design to painting. When he got signed to his first label, he was just a junior making music with the only instrument that he could bring with him to the dorms: his acoustic guitar. The *News-Letter* spoke with Kelley.

**News-Letter:** How is *Almost Honest*, your second album, different from your first album *For the Ride Home*?

**Josh Kelley:** The main difference is that when I was writing that first album, *For the Ride Home*, I was in college and the only thing I could really fit in the dorm rooms was my acoustic guitar. I couldn't bring my drums; I couldn't bring my piano. So that album was mainly more acoustic because that's really all I had to write on. But when I got around to recording *Almost Honest*, I had already moved to Los Angeles, I moved all my instruments to my studio and I worked on the piano, the organ, the

drums, I worked on everything. It was a funkier album basically.

**N-L:** Did you go to college knowing you were going to be a musician?

**JK:** It's just one of those things where I got to college and started playing shows once, sometimes twice a week, and I started off playing in front of 20 people, next thing you know it was 1,000 every Thursday night. I just didn't know that I could do it for a living and have a great time playing music until my sophomore year of college.

**N-L:** So you toured with Dave Matthews?

**JK:** Yeah. I toured with him for three weeks, which was an unbelievable experience. I was playing for like 30,000 people a day. It was quite an eye-opener for me.

**N-L:** Was it nerve-wracking to play in front of all those people?

**JK:** I wasn't so much nervous as I was excited about getting to that point in my career. I mean, the other day I was in high school driving four hours to see a Dave show and here I am opening up for him.

**N-L:** Now that you've tasted fame, is it still fun to come back and play college campuses?

**JK:** That is the most fun because that is where my fan base lies. I'm still not a humongous artist, I'm not where I want to be yet. I'm still a developing artist. We're still playing like 800- to 1,200-person clubs. So it's really more fun to be playing these size venues right now more than anything. It sounds better, it feels better, and it's much more intimate. I would love to keep getting better and better and get to the level where I'm playing for 10,000 people a night, but I'm not there yet. Ask me that question in a year I guess.

COURTESY OF [HTTP://WWW.JOSHKELLEY.COM](http://www.joshkelley.com)

## Turning laughs and smiles into cures

**BY MELISSA ARTNAK**

THE JOHNS HOPKINS NEWS-LETTER

Among the crowds of scrub-clad interns and doctors wearing lab coats racing throughout Johns Hopkins Hospital is a small group whose appearance can't help but draw attention from passersby. With their gigantic shoes, comical hats and bright face paint, the members of the Big Apple Circus Clown Care at Johns Hopkins Children's Center bring a dash of color to hospital hallways. They joke with nurses in the elevator, they stop and say hello to a nervous-looking patient, and they smile at whoever crosses their paths. And all of this happens during a little bit of downtime amongst their true workdays — visiting the children's and adolescent's units in the hospital and bringing laughter and optimism to the lives of young hospital patients.

With its roots tracing back to 1986, when Big Apple Circus co-founder Michael Christensen began Big Apple Circus Clown Care, the nonprofit pro-

gram has grown to become a team of over 90 professionally trained performers at 17 pediatric health care facilities nationwide. It began at the Johns Hopkins Children's Center in 2001. Bill "Dr. Boots" Boots, supervisor of the program at Hopkins and one of the clown performers, had worked at the Washington, D.C. branch for several years before becoming a part of its upstart in Baltimore. Now the Clown Care Unit (CCU) at Hopkins includes a team of six clowns — Dr. Boots, Dr. Short, Dr. Spats, Dr. Beano, Dr. Bugnet and Doc Molly. Three days a week, pairs of clowns make their "rounds" through almost every unit with child and adolescent patients.

The Big Apple Circus Clown Care program, at its core, brings the old adage "laughter is the best medicine" to life. "First and foremost, we're clowns," said Boots. "We address the heart of the kid."

Karen McCarty, the Big Apple Circus' community programs associate creative director, agrees with Boots' sentiment.

CONTINUED ON PAGE B4



MELISSA ARTNAK/NEWS-LETTER

Dr. Beano and Dr. Boots of the Clown Care Unit bring some joy to Hopkins Hospital.



## BOOKS FOCUS

## Hot new book releases fly off the shelves

BY LEAH BOURNE  
THE JOHNS HOPKINS NEWS-LETTER

Browse the bestseller and new release section of your local bookstore and the selection of new releases and popular books might be a little discouraging. With authors like Danielle Steele and Michael Crichton taking top spots on *The New York Times* bestseller list, sometimes it feels like corporate literature is more frequently featured on the shelves than other more creative and innovative literature.

That being said there are enough new releases to keep some of the most discerning readers from lamenting the fact that even Nicole Richie is now a published novelist with her recent release, *The Truth About Diamonds*.

One of the most talked-about books that has made its way to the shelves this season is by *The New York Times*' only woman op-ed columnist, Maureen Dowd. The book, *Are Men Necessary?*, looks at the new rules of dating, the desirability of smart women and other gender issues in the post-feminist world.

In typical Dowd fashion, the book is witty, irreverent and entertaining, making it a far cry from an updated version of the seminal feminist work *The Feminine Mystique*.

This kind of work should be expected from the woman who portrays



The bestseller shelf at the campus bookstore has a range of new releases, famous authors and favorites.

George W. Bush as a brat in cowboy boots and the Democrats as the "mommy party" in her op-ed pieces. Frank McCourt published his best-

selling memoir *Angela's Ashes* after 30 years spent teaching in New York City public schools. He taught English and creative writing in schools ranging from a vocational high school to the prestigious Stuyvesant, a New York City magnet school.

In McCourt's newest effort, *Teacher Man*, McCourt recalls his time as a teacher while continuing to reflect on his childhood in Ireland. McCourt explains that his unconventional teaching style, of instructing through his own experiences and recollections, was what allowed *Angela's Ashes* to come alive.

Age is clearly not going to slow down one of the most prolific living writers, Gabriel García Márquez, who just released another book, *Memories of My Melancholy Whores*. The novel examines a 90-year-old man's relationship with a 14-year-old prostitute and their time spent together in a brothel.

In many ways, this novel is a departure for Márquez as it is written in the first person and centers on a unique narrator with a distinctive voice.

The much-anticipated return of Zadie Smith comes with her third effort, *On Beauty*. Smith, 30, gives hope to young aspiring writers and

naysayers who too often profess that there is no young literary talent. Smith published the prolific *White Teeth* at the age of 25, and now at age 30, Smith has continued to build her talent.

The novel is about a college professor and his family who fall victim to the power of beauty in a variety of different ways.

Art and history buffs should take note of Jonathan Harr's new book *The Lost Painting*, which recounts how one of Caravaggio's works "Taking of Christ" was finally found and attributed to Caravaggio in 1990. Harr's piece of nonfiction reads more like a fantastical thriller as the reader is invited along on a young art historian's quest to find this lost work.

Myla Goldberg's follow-up to *Bee Season*, entitled *Wicket's Remedy*, is a far more mature undertaking. The book tells the story of a working-class woman in South Boston in 1918, who has survived the influenza epidemic and her husband, who has invented a snake oil tonic.

Rest assured: there is no reason to give up on new fiction. It just might take a little more research than browsing the bookshelves of your local bookstore to find what is actually worth reading.

## Students race to complete a novel

BY JESSICA BEGANS  
THE JOHNS HOPKINS NEWS-LETTER

Dostoevsky spent three years writing *The Brothers Karamazov*. Leo Tolstoy worked for six years writing *War and Peace*. James Joyce wrote *Ulysses* in seven years and took 17 years to finish *Finnegans Wake*. The writing of a masterpiece novel seems to be a lengthy process involving years of exertion and toil.

Sophomore Jordan Wyndelts, for her part, is trying to write a novel in a month — the month of November, to be precise. Given the time constraints, Wyndelts doesn't expect her book to be any good.

"The vast majority of what I write this month is going to be crap," Wyndelts said with a wry smile. "But maybe there'll be a glimmer of something decent in there. If you think a story to death and don't write anything down, that's worse than if you write a lot of crap."

Wyndelts is not insane, hyperactive or an insomniac, rather she is a part of the National Novel Writing Month movement, a contest sponsored by a group of San Francisco writers that challenges participants to write a 50,000-word novel in 30 days. Those who complete 50,000 words get their names listed on the NaNoWriMo Web site <http://www.nanowrimo.org>.

Last year 42,000 aspiring writers from around the world signed up at NaNoWriMo's Web site to participate in the contest. This year, several Hopkins students are trying to schedule novel writing into their schedule.

"I divided up 50,000 words by 30 days and got 1667," said Wyndelts of her daily word-count target. "For the first week I was doing really well and overshooting my goal. However, today I'm supposed to be at about 21667, but I'm only at 15000."

The philosophy of NaNoWriMo is that there will never be a perfect time in your life to write a novel.

"If you don't do it now, you probably never will," is the advice posted on the NaNoWriMo Web site. "Here's the truth: 99% of us, if left to our own devices, would never make the time to write a novel. The structure of NaNoWriMo forces you to put away all those self-defeating

worries and start."

Sophomore Jen Kim is living proof that a busy student can write 50,000 words in 30 days. "This is my fourth year [competing in NaNoWriMo]," said Kim. "Surprisingly enough, I've finished all three times before." Kim's strategy is to realistically schedule writing time.

"Before November, I make up a daily word count calendar. I assign different word counts depending on how many classes I have that day. For example, I have five hours of class on Monday, but only one class on Friday, so my writing is skewed towards the end of the week." Though she's 29,000 words into her story, Kim still isn't "quite sure where it's going yet."

"We have a saying: No plot, no problem! After a while, the story just writes itself and goes in directions you never expected it to take."

However, after the bold leap into frenzied speedwriting, some authors run out of steam. Such is the case with sophomore Crystal Cheung, whose horrific story about Marie Antoinette in the afterlife has stalled lately.

"Ideally, I was supposed to be doing what Jordan [Wyndelts] is doing — setting and fulfilling a daily quota," said Cheung. "However, with schoolwork and midterms coming up, I've fallen tragically behind. I hope to catch up over Thanksgiving break, perhaps."

If Cheung and Wyndelts finish their novels before the end of the month, they'll join an elite group of NaNoWriMo "winners." Only 17 percent of participants finish the 50,000 words that the contest requires.

NaNo participants are infamous for their insane plot twists, bizarre dialogue, and otherworldly subject matter. Cheung describes herself as a "slow and nitpicky writer."

"I feel like I'm doing the best I can in terms of writing quality," she said. The fast-approaching deadline doesn't give her much time to obsess over finding the perfect word. She intends to return to her manuscript and revise it later.

Wyndelts views NaNoWriMo as a chance to practice the discipline she'll need later in life as a real writer. "This is what I want to do with the rest of my life," said Wyndelts. "So this is a really good experience."

## LOCAL BOOKSTORES

Red Emma's Bookstore  
Coffeehouse

800 St. Paul St.  
(410) 230-0450

This coffee shop, event space and radical bookstore, run by a worker-owner collective, is a great gathering place with a wide range of literature to browse through.

## Atomic Books

1100 W. 36th St.  
(410) 662-4444

One of the best independent book stores in Baltimore, Atomic Books has that interesting coffee table book or hard-to-find zine.

## Mystery Loves Company

1730 Fleet St.  
(410) 276-6708

The only bookstore dedicated to mystery books in the Baltimore/D.C. area.

Normal's Books and  
Records

425 E. 31st St.  
(410) 243-6888

One of Baltimore's best hidden treasures, this used bookstore and music reseller has a unique and unparalleled selection.

## Barnes &amp; Noble Booksellers

601 E. Pratt St.  
(410) 385-1709

Sometimes there is something oddly comforting about spending a few hours drinking coffee, reading magazines and browsing the shelves at this ubiquitous chain.

—Leah Bourne

## The Fab Four: a quartet of books you shouldn't live without

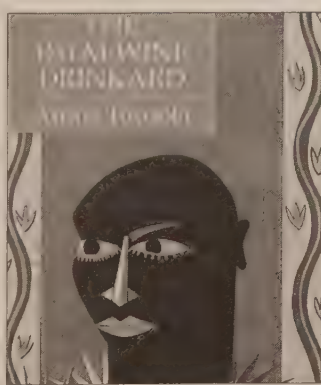
## An African spin on the mythic odyssey

*The Palm Wine Drinkard* is the first novel by Nigerian author Amos Tutuola. The story follows the mystical odyssey of a devoted palm-wine drinkard, who introduces himself as "father of gods who could do everything in this world," but loves nothing more than to drink palm-wine all day and night.

One day, however, his palm-wine tapster dies and thus begins the journey to find the palm wine drinkard's tapster in Dead's Town. On his journey, the palm wine drinkard encounters all sorts of obstacles, each one more surprising than the last.

One of his many exhilarating tasks involves a trick to outsmart death. In addition, a gigantic evil baby, a community of skulls and a four-footed, five-horned elephant-sized farmer are some of the first curious creatures he encounters.

For those unfamiliar with Tutuola, this book is guaranteed to be unlike any other you have read in the past. A celebrated writer, Tutuola received no more than six years of schooling and is a member of the large Yoruba tribe in Nigeria



COURTESY OF [HTTP://WWW.ALLENANDUNWIN.COM](http://www.allenandunwin.com)  
The *Palm Wine Drinkard* is shown on book's jacket in native mask.

The book is written in the tradition of West African Yoruba oral folktale. Tutuola's writing is a unique collision of Western and Nigerian culture, and the result is something like the imaginative world of J.R.R. Tolkien dropped into a West Africa.

*The Palm Wine Drinkard* by Amos Tutuola. Grove Press, 1953.

—Sam Engel

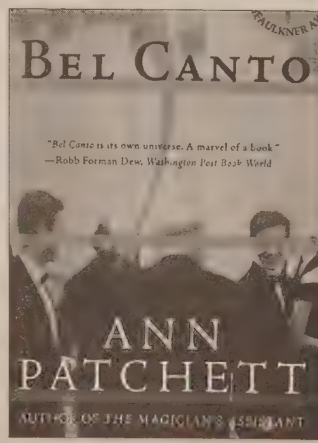
Bel Canto trades  
politics for beauty

Ann Patchett's *Bel Canto* is a touching story with an unlikely setting, which plays host to an unusual group of characters. It is centered on beauty — and there is something oddly beautiful about Patchett's prose.

The general setting is ambiguous — "somewhere in South America" — and yet it is all the reader needs to know. It is not a look at the political upheaval of a certain area of the continent or a social commentary on a particular country, despite the story's beginning.

The story unfolds in the home of the vice president of this unnamed country, at the birthday party of a prominent businessman visiting from Japan. The party is a sampling, in fact, of nearly a dozen different countries of origin, including the U.S., Italy, France, Russia and Denmark. This gives the novel an overwhelming continental air.

There also seems to be music playing throughout the book — one of the principle characters is Roxanne Coss — an internationally known soprano.



COURTESY OF [HTTP://WWW.COLLIERSCHOOLS.COM](http://www.collierschools.com)  
Bel *Canto*'s cover hints at the lyrical prose of Ann Patchett's novel.

Everyone is in love with her, and she brings opera to life, nearly making it a character itself.

The party begins with small talk until it is shockingly interrupted by a group of national rebels, who enter to kidnap the president. The president, however, is not among the guests, having decided not to attend on a last minute whim. The rebels' plan becomes to keep the entire dinner party as hostages in the beautiful house.

Again, where this seems like a novel that would take a sharp turn for the political, it avoids that completely and instead becomes an intense study of character. The novel focuses on characters from vastly different backgrounds and personal situations and their reactions to one another under such close quarters. Patchett shifts her focus continually, taking the point of view of nearly each of the guests, as well as those of the rebels. She does so quite beautifully, avoiding the inevitable technicalities that arise when so many of your characters speak so many different languages.

*Bel Canto* by Ann Patchett. Harper Perennial, 2001.

—Rebecca Messner

## Transformed Irish epic breaks hearts

*Trinity*, *Angela's Ashes* and *The Big Wind* are examples of Irish epics that deal with issues of heartbreak, political violence and alcoholism. *Eureka Street*, Robert McWilliam's novel about two middle-aged best friends in Belfast in the early 90's is another such Irish narrative full of heartbreak, violence and enough alcohol to kill an entire fraternity. But despite its unavoidably expected elements, *Eureka Street* is utterly surprising.

The book manages to tell the tale of Jake, who is Catholic, and his Protestant best friend Chuckie, without being either a political call to arms or a simplistic "Why can't we all just get along?" sermon. Jake is constantly worried about seeming too Catholic at his horrendous job repossessing furniture from the poorest of neighborhoods with two protestant strongmen, and not Catholic enough during disastrous encounters with a woman whose Celtic name sounds to him like someone coughing.

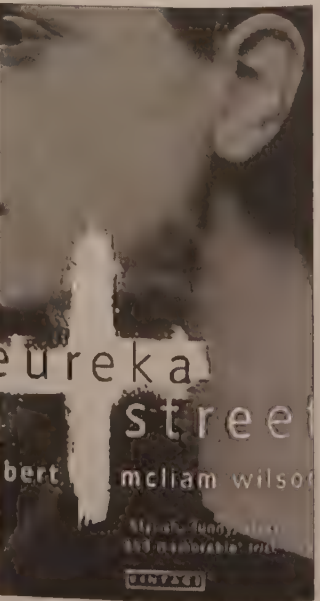
Meanwhile, Chuckie, obsessed with celebrity in a way that only the unimpressive and banal can be, makes sure to proudly display a poorly doctored photograph of himself meeting the Pope as a child in the living room of his home on the very protestant Eureka Street.

The story follows Jake's hopeless quest to find love in the arms of every pretty girl he sees (even with the teenage checkout girl who flirts with him at the grocery store) months after his live-in girlfriend left him and Belfast behind for the less depressing land across the channel.

Chuckie on the other hand has surprising success that occurs after he vows to improve his pathetic life on his 30th birthday. The lifelong dolt collector suddenly finds himself raking in the cash with one outlandish scheme after the next. Chuckie also attracts the unlikely

attention of a beautiful American who's come to Belfast, ironically, to escape her own violent past.

*Eureka Street* begins with the lovely, if somewhat expected declaration that "All stories are love stories." Wilson proves that true many times over. The novel is a love story between Chuckie and his American love interest, Jake and women in general, Jake and the typical Belfast street urchin he defends, and Chuckie and his mother, with whom he lives. But more than anything else, the book is a love poem to Belfast despite its graphic depic-



COURTESY OF [HTTP://WWW.WELTBILD.DE](http://www.weltbild.de)  
The *Eureka Street* book cover reveals the book's religious themes.

tions of violence. It is hard to leave the novel without a sense of Belfast's beauty, and the relationship between the characters and the tragic city.

*Eureka Street* by Robert McWilliam Wilson. Balantine Books, 1999.

—Abigail Padien-Havens

## Fast-paced novel romps way through true story of casino heist

Ever wanted to break the bank at Las Vegas' Luxor or MGM casinos? In Ben Mezrich's novel, *Bringing Down the House*, six college students and a former mathematics professor do just that. It is particularly interesting because it is based on a true story.

In the early 1990's, Kevin Lewis, a junior at MIT, is looking for direction in his life. He finds it in the form of a barely-legal gambling ring run out of one of the country's most prestigious engineering schools. Lewis is recruited to the ring by a few members who think he has "the stuff," and he begins leading a double life filled with blackjack strategies, supermodels and mil-

lions in winnings. However, the casino owners and their Vegas-hired detectives aren't so amused.

Mezrich's writing is fast-paced and suspenseful, but the novel is checkered with a noticeable number of false cliffhangers. Some parts of the story almost reek of melodrama, as the main characters wrongly interpret hostile actions as death threats. There is still a good share of danger and violence thrown in the mix, and the action stays fresh as MIT's geeks-turned-gamblers dodge one hazard after another.

Mezrich's book has generated a fair amount of media and public

exposure, as the mentioned MIT blackjack ring has grown more and more conspicuous and admired. The somewhat recent spike in ESPN's World Poker Tournament coverage is another piece of evidence pointing to the limelight that the gambling scene now enjoys.

Whether one is searching for an adventurous novel, a book on the intricacies of gaming and Las Vegas, or just browsing for something to read this book is a good choice and almost as thrilling as a \$1,000 bet.

*Bringing Down the House* by Ben Mezrich. Free Press, 2003.

—Pasha Hadidi



FEATURES

Greeks honor culture far from home

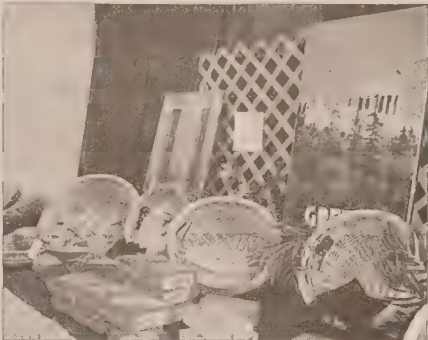
BY TATIANA GULNIK  
THE JOHNS HOPKINS NEWS-LETTER

On a college campus, Greek life usually refers to Beirut tournaments, date parties and jungle juice. Believe it or not, there's another meaning to the term. Greek culture, in a different sense, thrives in Baltimore. Within two miles of some of our favorite frat houses lies a perfect example — The Cathedral of the Annunciation and its annual Greek Village festival.

This weekend the church held its 34th annual festival to showcase various aspects of Greekness. As the oldest Greek Orthodox church in the state, it has been a bulwark of culture and religion for several generations. The festival draws over 1,200 families and is a major fundraising event for the church. From the outside, the church is an impressive stone structure, which appears seemingly out of nowhere on a corner of St. Paul Street. The weekend of the festival was quiet, and there were few people outside; there was only a large sign pointing to a side door entrance that read "Greek Village Festival."

Inside, visitors were immediately greeted by the spicy scent of Greek popcorn rising from the first booth. A continuous and lively bustle of guests mingled with organizers over the faint sounds of Greek music that sounded through the halls. Three levels of the church had been transformed to accommodate the event. In addition to the popcorn, the first floor had a Greek grocery store and a chapel open to visitors. The second floor housed a large dining room with various food vendors and a stage, a book store, a pastry café and a music vendor in the foyer. Upstairs, the Greek marketplace took over the classrooms of Greek school with vendors selling Greek jewelry, books, clothing and accessories; as well as the "Taverna Martinaki," a bar for the 21-and-over crowd.

The distinct smell filled the pastry café where, among the offerings, there was a frappe, a sweet and creamy coffee drink, served cold. The vendor was 12-year-old Tereza Roros, who explained that Greeks have been drinking at least one frappé a day long before Starbucks



Clockwise from left: The Cathedral of the Annunciation hosted the 34th annual Greek Festival, which provided an opportunity for the Greek community to mingle (top) and enjoy the tastes of home (bottom.)

churned out the first Frappuccino. Roros is a second generation Greek who has been attending Greek School, like many other Greek children, since she was seven. She rolled her eyes when she said that she's been doing it "every Friday night for a long time."

Still, despite the fact that Greek school is time consuming, she likes learning about her culture with other Greek children. She speaks Greek at home with her family and has many Greek friends from church. Her favorite part about the festival was the dancing, which she was involved in, and "the food, of course."

Music blasted in the foyer where DJ Dino and DJ Mihala were selling CDs. Dino was born in Greece; Mihala is first generation; both are in their twenties and go back to Greece at least once a year. They frequent festivals, like this one, in the Mid-Atlantic selling music. The festivals are all pretty similar, but their volume of sales depends on how many "real Greeks" are there. Mihala is a DJ on weeknights in Washington, D.C., and once a month he hosts a Greek-themed party, fea-

turing contemporary Greek music incorporated with typical club tracks. They said the Greek community is very tight-knit. "Everyone knows who you are and what you do, not always good," joked Mihala. They agreed that the real hubs of Greek culture are in New York and Chicago, both of which have large Greek towns, but Baltimore has a very strong community.

Father Peter Thornberg, the newest clergyman at The Cathedral of the Annunciation, explained a little bit about the preparations for the festival. "It takes a lot of time," he said, and it requires involvement from everyone in the community.

The children at the church contribute in various activities — many as dancers, some as vendors and others as volunteers. They like to spend the time with their Greek friends. In the past, the Greek community was so tight that children did not associate with non-Greeks. Now, of course this is different — it's still tight-knit, but at the same time open and welcoming.

Father Peter said parents still have a "drive for their children to

make important connections to the heritage" and encourage (or sometimes force) their children to be active in the community. Almost always, even though they might resent it at first, the kids end up embracing their culture and passing it on to future generations. Father Peter said many of the children at the church come from mixed families, with only one Greek parent. Nonetheless they are equally interested in the customs.

There was also a Greek grocery store with a display of olives and cheeses and different craft vendors. At 2 p.m., it was time for the first group of dancers. Backstage, amongst the costumed dancers, there were girls ready to perform, including Connie Anagnostou and Corrina Vlahoyiannis. The dances, many of which involved linking hands and twirling around, included a one-co-ed performance, followed by dances separated by gender.

Anagnostou peeked out from behind the curtain in anticipation of the performance. Finally, the dance began and children shuffled onto the stage. The girls were excited. Most of the boys looked a little embarrassed but seemed to be having fun, even if they tried to hide it. Everyone in the crowd seemed to have taken a pause from eating or serving to watch the dancers. There was such a melange of people in the dining room: young, old, those who are obviously Greek, those who are obviously American, as well as those who are neither. All these people had at least one thing in common — they were enjoying the Greek culture — a testament to its continuing importance in Baltimore.

With sorrows come renewed promises

Finding other people to go to campus events was much easier when I was living in the dorms. Living off campus, it's not nearly as easy — I can look online and read people's away messages, but with everybody scattered from the Broadview to Crestmont Lofts, going anywhere or doing anything requires a little more advanced planning than what was required in the AMRs.

But even in the AMRs, asking someone to go to a memorial service would have felt awkward. When I called my friend last week, he asked me why I wanted to go, since I didn't even know the person.

"I feel it's important to go," I told him. "I always go to memorial services." What a strange sentence for a 21-year-old to say, as if memorial services are a regular event on a campus. But weirdly enough, that's what they have become. In the past two years, there have been four memorial services here — for members of the classes of 2005, 2007 and 2008.

And whether or not you knew Chris Elser, Linda Trinh, Dominic Ferrara or Gilbert Duvalsaint, you've still been affected by the loss. But after the death of a member of a relatively small community like Hopkins, the only question people seem to feel comfortable directly asking is whether or not you knew the person — and when the answer is no, the conversation moves on, as if the sense of loss didn't apply to you.

I was thinking about this as I walked to Gil Duvalsaint's memorial service. Maybe I shouldn't be going — I didn't know him, maybe it isn't my place to go. Maybe the people who did know him might resent my being there. When I got there, I found plenty of people whom I knew — and even though I hadn't known Gil, they had. And they, like me, were relieved to have someone to sit with.

A few weeks earlier, someone in one of my classes had asked me if I knew anything about another student death. Please, not again, I thought; and in the back of my mind, I hoped that it hadn't been anyone that I knew. But last Thursday night, as I listened to Gil's friends talk about him, I wished that I had known him. I was sorry for

their loss, but I was sorry for mine as well. One of my friends sitting with me felt the same way. She had been a student advisor, and so had Gil — had she met him during training? Why hadn't she tried harder to get to know him? Or to meet new people?

Neither of us really knew Gil or his close friends, but we were both struck by how nice they were, how much they cared about each other, how much we wished we could get to know them better. But you can't just go up to someone and say that. Why not?

The first few weeks of freshman year, everyone tries to meet new people. Everyone is friendly and open-minded. But by the beginning of October, everyone stops, and the window of opportunity feels closed. You get to know the people in your major, you meet a few people through other friends, but for the most part, they're not looking for new ones.

It feels that way. In reality, I probably know who almost everyone is in my major and I know who many people are at Hopkins, but I certainly don't know them personally. It's not that difficult to be a little friendlier, to put more effort into making conversation, to sit in a new seat in class — but most of the time, that extra effort is put into exams and papers and everything else that seems important.

Sitting in Gil's memorial service, I doubt that many people were thinking about how well they did on their midterms or about the papers due the next day. Perhaps they were thinking that they should have set their priorities a little differently. I was — and that was something I needed to think about far more than any class.

Even afterwards, I still didn't know what to say. In two years, I haven't known any of the students we've lost. I can't begin to imagine the sense of loss that those who knew them have experienced. Though often the only thing most of us who haven't experienced anything similar know to say, it is no less sincerely meant: I am sorry for your loss, and I hope to get to know you better.

For the rest of us who weren't fortunate enough to know Gilbert Duvalsaint — or Chris Elser, Linda Trinh or Dominic Ferrara — I'm sorry for our loss, too.



BROOKE NEVILS  
OUT OF THE BLUE

For objectors, war violates values

Center on Conscience & War defends resisters of military draft

BY JULIANA KERREST  
THE JOHNS HOPKINS NEWS-LETTER

Muhammad Ali said of his opposition to the war in Vietnam: "I will not disgrace my religion, my people or myself by becoming a tool to enslave those who are fighting for their own justice, freedom and equality."

In 1967, Ali (formerly known as Cassius Clay) was drafted into the army. He refused induction and filed a petition to obtain conscientious objector status as a member of the Nation of Islam. Ali was granted this status in a unanimous decision by the Supreme Court.

The term "conscientious objector" has changed somewhat between Ali's time and the present day. The definition used to be, "by reason of a sincerely held religious belief in a Supreme Being is conscientiously opposed to participation in war in any form."

Due to two separate court cases, however, the term "in a Supreme

Being" was taken out, and the word "religious" is allowed to be interpreted as "moral" or "ethical."

It is important to note that one cannot be termed a conscientious objector if objecting due to a political, pragmatic practical or personal belief. Also, you cannot object to a specific war but must object to all wars in general. (Only in Great Britain can you be listed as a conscientious objector to a certain war.)

J.E. McNeil is Executive Director of the Center on Conscience & War (CCW), whose mission is, "to defend and extend the rights of conscientious objectors to war and violence."

McNeil is a Quaker and has been a practicing attorney for 25 years. She points out, "You don't actually have to be opposed to war to be a conscientious objector; you can just be opposed to participation in war."

Being a CO, as McNeil terms it, does not mean that you cannot defend yourself, your family or

your property.

It also does not mean that you can't enjoy things such as hunting or video games where you shoot people. "It isn't about violence, it's about war ... [which] is never the answer."

Many people who are against the war in Iraq are often called unpatriotic, yet McNeil objects to this. "I love this country," she says. "They'll have to take this country away from me when they pry it from my cold, dead hands."

Currently, all males in the United States — citizen or not — born after Jan. 1, 1963 have to register for selective service within 30 days of their 18th birthday. There are a few exceptions, two of them being if one has a diplomatic or student visa.

However, even undocumented workers who reach the age of 18 in the U.S. are required to sign up.

Selective service was reinstated in 1980, and according to current law, if a young man does not register he is breaking the law and can be subject to prosecution.

When an 18-year old registers with the Selective Service System (SSS), his name is put on a list of over 12 million young men. If an active draft takes place, this list is what will be used to determine who will be drafted.

At present, women are not required to register, something which is often debated and argued over. CCW, and by extension McNeil, feel that the draft will be reinstated and that this time women might be included.

"Everything in the government is in place — all that's needed is for Congress to call for a draft ... I hope I'm completely wrong," she continues, and "that we never have another draft."

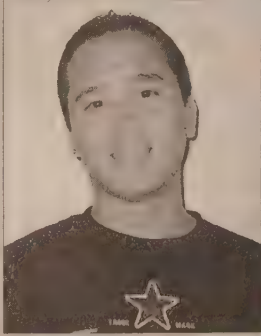
However, at the rate that forces are being deployed and more troops are needed, McNeil doesn't think that is realistic.

Although Muhammad Ali was granted status as a conscientious objector, no such provision now

CONTINUED ON PAGE B5

HOT AT HOPKINS

The leaves are falling, but your hotness level sure isn't. Be a dear and share it with the rest of us. We're eagerly awaiting your correspondence. E-mail: [features@jhunewsletter.com](mailto:features@jhunewsletter.com)



Name: Gerardo "Tito" Serrano  
Major: Public Health  
Year: 2007  
Hometown: Los Angeles, CA

Gerardo Serrano is in such high demand that he has not one, but two, nicknames — "Tito" and "Cobra Commander" — though that second one has yet to catch on with anyone unfamiliar with G.I. Joe cartoons (or anyone at all, really). If you're looking to bring this man's snake to attention, you'd better get to know this unique fellow a bit better first.

Though your heart is already aflutter upon glancing at this Cali cutie, perhaps his supposed affinity for all things dance will get things pumping even more. "I can't do any because I'm a dancer who dances like 25 hours a week," this jokester said. "If I miss practices I might get kicked off the dance team because I might fall behind on dance choreography." Girls, one look at

Tito's bod in a tutu will be enough to make your heart pirouette.

This stud is turned on by "girls with skills." Strangely enough, his turn-off is "a girl with no skills because guys only want girls with skills," he said. It looks like this funny guy is trying to steal a line from none other than the ultimate player, Napoleon Dynamite.

Despite his slick lines, Tito doesn't seem to have much luck with his dates. He has multiple embarrassing dating stories to share. "Well there was that one time we both got arrested, or perhaps that one time I was stood up by Jessica Simpson, or maybe even that one time I went to Chipotle with that stripper from Vegas ... but I don't want to talk about it," he said.



Name: Avantika Mishra  
Year: 2008  
Major: International Relations  
Hometown: West Windsor, NJ

Boys, watch out — Avantika Mishra likes to get busy. Get your minds out of the gutter — she participates in a lot of activities, hence she is one busy gal. She's an IR major and a pre-med student, which she calls "craziness and perpetual insanity."

And within her packed schedule is the dance troupe JOSH, the co-ed volunteer fraternity Alpha Phi Omega (APO), RAB and JHUMUNC.

She also has a thing for acronyms, so keep that in mind when you're talking dirty in the bedroom.

Avantika said, "I stress myself out all the time and tend to get really flustered." You can make her particularly flustered if you use her favorite pick-up line: "Did it hurt?" "Did what hurt?" "The fall from heaven." This angelic lady is honest and takes everything at face value. "According to my friends, 'I keep it real,'" she said.

One thing to keep in mind about this hottie — she can't stand socks (yes, as in the garments you place on your feet).

So either wear flip flops around this girl or make sure to strip off your socks before things get too hot and heavy with Avantika.

If you want to knock Avantika's socks off, you'd better possess at least two key qualities — a chiseled jaw and a sense of humor. Oh, and she said that her ideal man "pretty much has to be good at life."

### CONSCIENTIOUS OBJECTION

**1** All males in the United States — citizens or not — born after Jan. 1, 1963, are required to register for selective service.

**2** While this is not legally binding, mark the card as "conscientious objector."

**3** Before sending, support your claim with three essays:

1. What are the beliefs on which you base your claim?
2. How did you develop these beliefs?
3. How do these beliefs affect the way you live?

**U.S. MAIL**



## FEATURES

# Locate your own dining hot spot

Though deciding what to eat may be the primary dilemma facing our hungry populace, I beg that we do not forget the equally important question of *where* to eat. Granted, most food writers devote an ample bit of text to restaurant suggestions, but I ask that we approach this problem more generally with regard to the great impact atmosphere can make on a meal.

People eat everywhere — cars, street corners, parks and any number of places that aren't their homes or a restaurant. Some may say that this is sign of a decadent society too obsessed with convenience or too burdened by stress and obligation to properly enjoy their eating experience, but I see it as an opportunity to reinvent meals when the flavors remain the same.

With that in mind, I'd like to make a few reflections on physical locations at which to eat.

A "Greatest City in America" bench — These benches are visible specters of Baltimore's greatness and are found around campus along major roads like Charles Street and University Parkway. Fewer places in the immediate vicinity of the university allow for such an encompassing view of the city's energy. Baltimore is packed with peculiar characters to cherish or mock and eating on one of these benches brings you closer to them. Pretend to be a real Baltimorean for a few minutes.

The metal bridge over the creek in Wyman Park — Right over the stone wall on the western side of San Martin Drive is the heavily wooded area

of Wyman Park. If you follow one of the dirt paths down the hill, you will arrive at a metal bridge over a small creek.

Though one is limited to eating things standing up or, alternately, toughing it camping-style, the atmosphere is surprisingly serene and a departure from the urban buzz of the city. After hard rains, the creek swells into a turgid stream and the whole affair actually seems like nature. Best of all, few people seem to loiter about this area, so you can pretend that it's a secret escape — you might even be able to build a fort.



JUSTIN GREEN  
POST-MODERN  
GOURMET

Homewood — Campus itself provides numerous locations. The fountain located on the small quad adjacent to the Hopkins Club and the Greenhouse makes for a generally serene and attractive position for contemplation, rational meditation and everything else involved in being a whimsical college student.

A note to the roguish ne'er-do-well — there are a few places where a resourceful trespasser may gain access to "secret" parts of campus. I will not mention any particular exploits I am privy to in the interest of protecting the exclusivity and continued availability of these locations, but they do exist and make for brilliant venues for lunch, dinner or anything that can be consumed outdoors. Take something noteworthy though, because when you're on a rooftop or in a secret tunnel, you're a criminal! Stick it to the man in a way that only eating a peanut butter and jelly sandwich on a roof can.

Sometimes a particular place can make the difference between a boring lunch and a memorable experience.

# Clowns make laughter the best medicine

Talented "doctors" at Hopkins Hospital prove that rubber noses can make a difference

CONTINUED FROM PAGE B1

"I think that Clown Care works because we treat the healthy part of the child," she said. "People tend to treat a sick child as if they are all sick; only a part of them is sick. We reignite the healthy, glowing part of the child which is always, always there, even in the smallest of ways."

They also work to demystify the hospital environment, which can be an overwhelming place for the children. Often this involves cracking jokes about the situation — the clowns wear the classic white lab coats as a fun yet respectful parody of the coats worn by the physicians the child encounters. In some cases, they use jokes and exaggerations to help ease the discomfort of medical procedures, such as the time when Boots visited a child who needed to practice deep breathing but was having difficulty. So he and his partner challenged the child to a breathing contest — one that, as the joke snowballed, had the power of the child's breath creating a breeze that pushed the clowns throughout the room. By the time the joke was over, the child had accomplished the breathing, and the once-difficult task had become a game.

The "clowns" in the program are professionally trained and well-practiced performing artists, most with considerable clowning or miming experience. Andrea Kopel, Vice President of Community Programs at the Big Apple Circus, emphasizes that through the intense, multiple-step audition process, clowns with great talent in their art are chosen to be a part of the program. But, aside from that, she said the clowns need to be "people with big hearts."

After an initial audition narrows down the pool of applicants, the potential clowns go through a second round — this time it's a test of their capabilities in the hospital. If the performer is hired after this audition, he goes through an intense, two-week training, which includes shadowing a veteran clown. From there, Kopel points out, training is technically a continuous process, as each day brings on new challenges which act as learning opportunities for the clowns.

After the selection and training is

complete, the clowns work in a partnership with the overall team of hospital staff — the nurses, doctors, child life staff and medical staff. They dress in what can only be described as a "clown-ified" version of the usual hospital gear, sure, they don those long white coats, but they also wear the gigantic shoes, tiny bow ties, bright, mismatched clothing, clown face paint and, of course, the requisite red nose. Though the costume is important, the true essence of the "clowns" is that they provide a light-hearted change of pace to hospitalized children and their families.

"Our goal is to change the energy level of the room," said Boots. Even if this change comes in the form of a wink or shy smile, it's still a victory for the clowns — Boots compares such responses to a standing ovation.

One of the challenges that the clowns encounter is that there's no fixed formula for eliciting positive reactions from the patients. That's where a combination of the clowns' intuitions and innate talents comes into play. "The clowns are skilled at honing in on what gets the child excited," said Kopel. "They'll play around with their repertoire to see what the kid likes."

Boots also emphasized the creativity that he and his colleagues exhibit. "I don't think that we think out of the box," he said. "I just think we have a different shaped box."

In the hospital environment, young patients are often given little control over their routines, and this can be frustrating, even for the smallest kids. When added to the discomfort and stress caused by the situation that brought the child to the hospital, daily doses of the playfulness and humor that are characteristic of childhood are sometimes overlooked. And that's where the CCU comes into play. "We empower the kid to be a child," said Boots.

They accomplish this by first giving the child the option of following the clowns to enter the room and visit. Boots admits that in situations where the child seems on the fence about having the clowns as visitors, they'll linger outside the room and act out a quick routine, but ultimately, the child's decision is respected.



COURTESY OF [HTTP://WWW.BIGAPPLECIRCUS.ORG](http://www.bigapplecircus.org)

The first Clown Care Unit, members shown here, was founded in 1986.

Once the child gives the clowns the OK, their visits become a group activity for everyone in the room. "The thing that strikes me the most [about the Clown Care program] is the effect that we have on the whole family," said Kopel. Parents of the patients often become wearied by their children's situations, and the clowns' positive effect on the children brings joy to the adults. Perhaps most notably, "the effect lingers," said Kopel. Once the clowns are finished with their visit, "the parent and child can sing the song or laugh about a routine together," said Kopel.

For patients who spend a lot of time in the hospital, the clowns can sometimes take on the role of a surrogate family member. Sadly, this can become apparent when tragedy strikes. "We do, from time to time, lose a friend — they get wings," said Boots. He explained that the members of the CCU are sometimes invited to funeral services — sometimes photos of the clowns are amongst the displays of pictures of the children and their families. On two occasions, Boots even spoke at the funeral services. He explained there's a that it's that fine line between tragedy and comedy, that is the reality of working within the CCU.

Not only do the patients and their

families benefit from the visits with the clowns — the performers themselves truly love their jobs, and that shines through in their work. At the end of the day, "I'm almost always disappointed to leave," said David "Dr. Beano" Gaines, the newest member of the CCU at Hopkins.

Gaines joined the team about two months ago, after a friend encouraged him to apply for the job. He felt that the program matched the part of clowning that he preferred the most — the sympathetic aspect of humanity, "instead of just making people guffaw," he said. It's that focus upon factors beyond the humor alone that make Gaines and the other members of the CCU fulfill their unique roles so well.

Boots also entered the world of Clown Care thanks to a friend's advice. Eight years ago, a friend involved with the program called him and said, "You're going to get a phone call in ten minutes. Say yes," he recalled. Boots received the call with the job offer and followed his friend's advice. Since making that decision, Boots said, "it's given me new life."

Boots places a great emphasis upon the rewarding nature of his job. "When I see the smiles, strength and courage of the families and kids here, I am fulfilled," he said.

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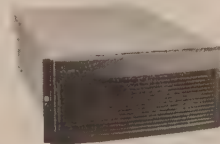
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FEATURES

Questions arise in the sex column inbox

I get some pretty random e-mails. Often, some of the funnier ones are completely unpublishable for some reason there's a little reason to discuss as to why in this column), and some of the more useful e-mails become the basis for columns (along with the random personal things people reveal in crowded bars).

However, there are those random letters written to the News-Letter Web site to let me know that I never really know what I'm doing with.

This week I thought it was time to give a few of them their week of fame.

I'll admit I have most of these e-mails are jokes but either way, it's good to see what people are doing with the time. To make things a bit easier, I've made some changes to the grammar, etc but everything here for better or worse was a real letter e-mailed to me.

Dear Jess,

I went to school with [name deleted] and played deleted identify sport with him. Let it be known he is very scrawny and weak.

He still walks around with his fly down. People called him the bobbing head behind his back all throughout high school. He even has a hairy buttox [sic]. I hope this helps you out.

Thank you for your e-mail, I appreciate the warning. Since obviously I have no idea who your friend is, I had to make inappropriate use of the Hopkins Sports Web site to find out. His head is really not that big, and you know why they say about guys with big heads anyway — yes, the bad joke has to be made.

Anyway, I'm happy to hear that only one of his "buttox" is hairy (that's one better than a lot of guys); are you hinting that he only has

one? That would be mildly awkward and I imagine somewhat uncomfortable for him.

As for you, my advice? Although I am flattered you thought to warn me about this guy, hopefully after a long night of reacquainting yourself with your boys Jim, Jack, Johnny, Morgan and Jose, you might be able to find better things to do with your time. For example, looking up the correct spelling of "buttox."

Jess,

Help me. I don't get it, what is this stuff all about?

I generally assume my readers have a good basic working knowledge of sex. If you don't, there are some good classes offered at Hopkins that might help you.

One course that comes to mind right off the bat is a basic biology class. After reading letters like this, I sometimes think it should be a required class for graduation. I always assumed most high schools give some form of biology class, but I've been proved wrong a few times. After covering the biological basics, look up some of the classes taught by Professor Kraft (something along the lines of "Origins of Human Sexual Orientation and Variation").

There's only so much you can learn in a classroom though, unless it's Gilman 500, so I suggest once you do a bit of cramming, get out and do some field research.

Dear Jess,

I've been wanting to e-mail you for a few months now. I see you around campus occasionally, and I've wanted to say hello, find out what you're like as a person. Are you around this year?

Yes, as you can see by the column,

I am around this year. Although there are some who would like to be rid of me, (think a hopeful President Brody at the end of last year: "You're graduating, right?") you're stuck with me for hopefully only one more semester. I think you should be more worried about who's writing next — and no, I have no idea.

Although I do appreciate you noticing me on campus. Generally I like to believe people don't usually make the connection since I look close to nothing like the picture for my column.

I have to admit it makes me slightly weirded-out. But feel free next time to stop and say hi. But please don't introduce yourself as "that guy who wrote you that sex column letter." That'll just be awkward — a nice "Hi I'm \_\_\_\_\_" works wonders.

Jess,

I am a virgin; please help me.

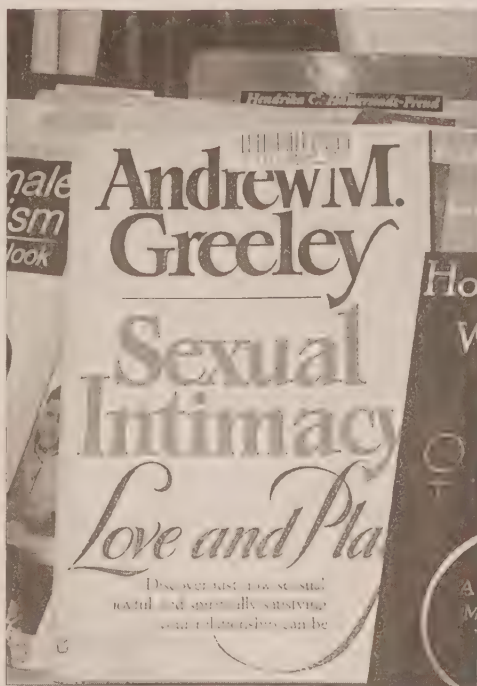
The Politically Correct advice: Wait for true love or an engagement ring. Sex isn't that important anyway.

If you choose to disregard this advice, unfortunately there's not much I can do through a newspaper column.

Honestly, I have to admit writing to me is probably not the way to help things along.

There was one lucky boy who will never know this, but last year he had three friends of mine lined up and ready to help him with the same problem you are having now — few guys are ever that lucky.

If you just wanted to lose your vir-



MATT HANSEN/NEWS-LETTER

The MSE library offers answers to sex questions.

card to a random person by this point in life you would've already done it, so obviously sex must mean something to you. It would be best for you to wait until you think the person's at least worth remembering (because yes, you will remember them) and go from there.

I've been blindsided twice now with this: "Oh! I forgot to mention I was a virgin." So try to be a bit smoother than that.

Unfortunately, I'm not in the business of posting personal ads, so I can't help on that front. But, to all the worried virgins, good luck, and know you're in good company around campus.

Editor's Note: The columnist is not a trained medical professional. If you are seeking professional medical advice, please consult your doctor. To send questions anonymously, go to <http://www.jhunewsletter.com> and click on "Contact Us."

Letters Policy: While all email will be forwarded to the columnist, emails may or may not be read or published. Alternatively, they may become subject matter for the column.

Taking a stand against the draft

CONTINUED FROM PAGE B3

exists and there is no legal way to register or identify yourself as a CO when signing up with the Selective Service.

There are ways in which you can start to put your CO claim together in case a draft is called and you want to show your grounds for CO status to the government.

First, find a post office to receive your registration card that has an accessible photocopier. Then print in the center of your registration card (not the edges) *I am a conscientious objector*. "You could write 'War Sucks,'" says McNeil, "but that's actually an ambiguous statement."

After you have done that, make a photocopy of your registration form so that you have a copy — this will be the first document in your CO claim.

The next step is preparing three essays in response to the following questions:

- 1) Describe the beliefs which are the basis for your claim as a conscientious objector. If appropriate, state whether those beliefs would permit you to serve in a noncombatant position in the armed forces, or pay taxes for war;
- 2) Describe how your beliefs developed
- 3) Describe how your beliefs affect the way you live and the type of work you do or plan to do.

After you've completed your answers, prepare to ask those who know you well to write letters attesting to your position and beliefs. The CCW Web site stresses, "Should draft classification be resumed, letters of support for a claim to be classified as a conscientious objector will be vital."

All of these documents can then be filed with a religious body or CCW. (For more extensive instructions go to <http://www.centeronconscience.org>).

Due to the current overextension of the military, such instructions may actually come into use

for people who want to be conscientious objectors.

Nine out of ten active units are currently deployed and more are being sent off every day, making the threat of a draft a very real possibility.

Tours of duty for enlisted soldiers have been extended twice or, in some cases, three times. Soldiers expecting to serve for only one year found their tours extended by at least 90 days.

In early 2005, nearly 40 percent of the 150,000 deployed soldiers in Iraq and Afghanistan were members of the National Guard and other reserve units called from throughout the United States. While defense officials announced an initiative to lower the number of deployed reservists to 30 percent sometime in 2006, there is concern that in the interim the number will reach close to 50 percent, taxing the National Guard who are expected to handle civil emergencies at home.

National Guard soldiers often serve as medical and engineering staff, military police, and civil affairs coordinators, which lowers the pool of specially trained soldiers available for stateside crises.

"So many of the National Guard have been deployed that people are suffering: They weren't there for people in New Orleans when Hurricane Katrina came, and they weren't there when there were wildfires in the West," McNeil says.

CCW sees its fight against war as an ongoing battle that will continue for years to come.

Says McNeil, "I would be tickled pink if war never happened again, but it's like those candles that you blow out and they keep on coming back."

Until war stops coming back, those who object to it must find ways to prove their moral case to a government that may call upon them to serve. One of these methods is through conscientious objection, although, increasingly, it is becoming more imperative to be up for a fight to prove it.



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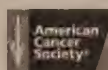
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# ARTS & ENTERTAINMENT

## Ben Folds adapts to symphony style

BY KEVIN DIETER  
THE JOHNS HOPKINS NEWS-LETTER

Music as an art form speaks directly to our emotions, and often any sort of understanding or learning is unnecessary for us to feel how the music is affecting us. All too often, however, musicians in the mainstream of today's popular music simply try to be clever or flashy with their lyrics and end up being cliché, while their accompaniments are often no more than computer generated dronings. At the same time, orchestral music is moving more and more toward the avant-garde, disconnecting itself from many listeners.

Singer/songwriter/arranger/pianist Ben Folds has found a middle ground, a way of making music that is emotionally moving and energetic yet does not go flying ten feet over our heads when we hear it. When he made his orchestral debut with the Baltimore Symphony Orchestra this past Friday night, he spanned a divide between classical and popular music that is rarely bridged so fluidly, and he did it without sacrificing the heart of what makes his music impact an audience so profoundly.

Whether with the original Ben Folds Five, as a solo artist or with the current trio with which he recorded *Songs for Silverman*, the simplicity of his compositions has always been evident. The accompaniment to most of his songs consists of little more than chords, which he can furiously bang out on the piano or softly break up in songs such as "Fred Jones Part II" and "The Luckiest."

Through his lyrics, he tells stories evidencing his humanity, ranging from the horrors of his girlfriend having an abortion in "Brick" to a friend tripping on acid and converting to born-again Christianity in "Not the Same" to the story of his trials and tribulations as a musician in "Army."

On his CD *Ben Folds Live*, he introduces "Brick" by saying, "I didn't want to write this from any sort of political standpoint to make a statement or anything. I just wanted to reflect on what it feels like." And that is what his lyrics do — nothing more than that. He leaves the emotion of his songs to the harmonies he writes, to the unique inflections of his voice, and to the audience as they relate to the stories he tells, however frivolous or serious they may be.

For an artist who relies so much



Versatile singer/songwriter Ben Folds fused his songs with the BSO's classical orchestration last weekend.

on simplicity, it seemed as though the addition of a 100-piece orchestra would only have served to complicate his music and bog it down with too much formality. But to the delight of the thousand or so fans and music lovers that sold out the Meyerhoff Symphony Hall, Folds proved that his talent as a songwriter extends well beyond the keyboard. He varied his uses of the orchestra, in some songs writing full orchestral introductions and passages, in others merely supporting the piano with chords from the string section and in still others leaving the orchestra out altogether and playing by himself on the piano.

At times it seemed that the orchestra was sucking all life out of the concert, but these moments were brief, and the constant energy that Folds supplied at the piano ensured that they were quickly forgotten. For the most part the orchestra added more to the music than it took away,

at times providing counter-melody to his singing, accenting the tops of his lines or laying out all together to let the focus return to his voice and piano.

It was also somewhat amazing how informal he was able to keep the concert, swinging it much more towards the rock concert side of the spectrum and extremely far from the straight up symphony concert end. He did this by giving the audience a story for each song of the events that inspired it. After one song he even

picked up the piano stool and slammed it onto the keyboard, something which would have shocked the typical symphony audience. In a further innovation, Folds even managed to get the audience involved in his music, dividing the crowd up the middle and teaching them the saxophone and trumpet parts to "Army," as well as conducting as we sang the backup vocals to "Not the Same." He even had the orchestra singing with the audience

as he waved his arms furiously on stage, raising his arms to increase the volume and making a tight circle to cut the sound off.

And despite the thunderous cheers from the audience, Folds showed his concern for the fate of the institution of the orchestra in America, which nationally is suffering from attendance problems that have forced many orchestras out of business, leaving many musicians out of work. Knowing well that most of the audience had come to see him, he urged everyone to see the Baltimore Symphony, or any symphony orchestra again, and to support the musicians who like him have dedicated their lives to creating or performing music.

This concern for music spurs from his respect for it, a respect which he honors by writing music that has deep, emotional meaning. It shows through the multiple styles he uses in his songs, and through his solos, one of which quoted Gershwin's "Rhapsody in Blue." And in a way this deep respect which he holds for music made his orchestral debut all the more appropriate: his treatment of music as an art form is just as serious as the orchestra's. He just doesn't take himself nearly that seriously.

For the most part, the orchestra added more to the music than it took away.

## Evergreen House a Hopkins treasure

BY ALEX BEGLEY  
THE JOHNS HOPKINS NEWS-LETTER

As far as historic houses go, the Evergreen House is one of the most underrated. Just down the road from Homewood campus and across the street from Loyola, the house was built in 1857 and bought 23 years later by the president of the Baltimore and Ohio Railroad, John W. Garrett.

In 1920 Garrett's grandson, John Work Garrett, inherited the house, and he and his wife, Alice Warder Garrett, renovated it and made it what it is today: a spectacular historical site and unique art museum all rolled into one. The house was left to the University in 1942 under the condition that it remain open to the public.

Alice Garrett and John Work Garrett took special pains to make it a haven for "lovers of music, art and beautiful things." In staying true to this sentiment the Evergreen House opens its doors to a new artist every year. This up-and-coming artist is granted one year's residency in the house to work on a project. This year's artist in residence is Mehmet Dogu, a photographer and architect whose exhibit at the house is entitled *House Guest: Subjective Truths*.

Some say that art is only as beautiful as the space that houses it. I don't know how true that is in general (I've seen some decent work up in the Mattin Center), but in the case of the Evergreen House, it is undeniable. The house is a breathtaking amalgamation of architecture and art. The walls are almost cluttered with rare works by Picasso, Degas, Modigliani and Bonnard. Ceilings drip with intricate chandeliers and there were more Tiffany lamps than I could keep track of.

Up the marble steps and behind the heavy glass doors is a truly breathtaking amalgamation of architecture and art. The walls are almost cluttered with rare works by Picasso, Degas, Modigliani and Bonnard. Ceilings drip with intricate chandeliers and there were more Tiffany lamps than I could keep track of.

The library is a work of art in itself with its patterned wood floors and expansive windows overlooking the

delicate garden in the back of the house. And it is all-to-wall, ceiling-to-floor, chock-full of books.

It's kind of like that scene from *Beauty and the Beast* when the Beast surprises Belle with his enormous library and she sings a song, swinging from the rolling ladders. There's no swinging around here, though, because these aren't your average books; these are original Shakespearean folios fully illustrated works by John James Audubon and even the first illustration of the so-called "New World" according to Columbus in his letter to Queen Isabella. The library once housed a copy of the Koran, ritten in entirely in gold, but they gave it to Turkey as a present, manifestation of American goodwill.

The library at Evergreen House may be one-tenth the size of the MSE, but as the saying goes, "It isn't the size of the dog in the fight; it's the number of bones written in gold on its shelves," or something.

In almost every room of the house's 48, Dogu has taken a picture of some small detail or placed the pictures throughout the house. It is his intimate way of disarming visitors from the priceless art on the walls and getting them to see the beauty in every inch of the house. In the library he has compiled a square of 48 mirrored tiles. On each tile is a picture from somewhere in the house.

On the outer edge of the square are pictures of nature; the next row is made up of pictures of the house and the Garrett family; and the thin side of the square shows pictures of different important articles inside the house. Visitors are supposed to look down onto the mirrored tiles (which are on the floor in the library as a sort of rug) and see themselves inside the house, reflected in the pictures.

Dogu has captured the spirit of Evergreen and the Garretts' taste perfectly. No detail or aspect of art and life in the house is overlooked. The Evergreen House is a true treasure of Baltimore and also of Hopkins — if not for its historical importance, then for its exquisite beauty.

## Powerful hostage drama plays at Everyman

Local debut of *Someone Who'll Watch over Me* melds personal and political conflict

BY DAVID AVRUCH  
THE JOHNS HOPKINS NEWS-LETTER

"Oh," I thought, looking at the roomful of senior citizens, "So this is who goes to the theater on Sunday afternoons." Like myself, they had come to the 1700 block of N. Charles Street to see the Everyman Theatre's production of *Someone Who'll Watch Over Me*, running through Dec. 18.

A three-man show by Irish playwright Frank McGuinness, *Someone Who'll Watch Over Me* is the story of an American, an Englishman and an Irishman held hostage in a subterranean Lebanese prison, based on the events of the life of Irish hostage Brian Keenan. It is a story of companionship and survival, and over the course of two acts we watch the men talk, reminisce, hope and mourn.

Left with only a copy of the Bible and the Koran, we also see them pray

for a freedom which rests beyond the tether of the chains that binds them — to the walls and to one another.

Originally appearing in London's West End Hempstead Theatre in 1992 before moving to Broadway, *Someone Who'll Watch Over Me* won the 1993 Tony Award for Best Play. Starring Jefferson A. Russell, Aubrey Decker and Richard Pilcher, and directed by Juanita Rockwell, *Someone Who'll Watch Over Me* is a well-acted and moving exploration of humanity laid bare.

From the first moment, when a trapezoid of light describes a large man huddled against the wall, humming the George and Ira Gershwin song that gives its name to the play, one could sense the boundaries of circumstance begin to blur.

When the full lights came on, two hanging bulbs illuminating the stark, sand-colored room with two bunk

beds and two men doing push-ups, my immediate response was, Who are these men and why are they here?

That is, *Someone Who'll Watch Over Me* doesn't waste any time with scene-setting — all we get is the trapezoid and the humming — before it dives into the lives of Adam, the American scientist, and Edward, the Irish photographer, who have spent the last four and two months of their lives, respectively, in this windowless, comfortless cell.

What these men know about their situation is that they are in Beirut being held against their will after having been captured by Arabs. Every other question, like the identity of their captors, how long they'll stay, what their governments are doing, and even whether it is night or day, remains unanswered.

This is a one of the script's strengths: Such concerns, though pressing, are in fact peripheral to the artistic goals of the author. McGuinness wants to know what happens to a man in such a place — the concept was as topical in the early 90's as it is today — and, in order to accomplish this, he leaves politics at the door.

Naturally, the characters express anger at the political situation which led them to this place, but specifics are avoided in favor of ideas and themes. What's interesting about this artistic tack is that it's understood that these things they rail against — inhumanity, coldness, self-subservience — won't be cured once they are free, and this is what broadens their struggle from the confines of the cell to that of every person trying to do right by themselves. We are none of us free, McGuinness is saying.

Early in Act I, by means of the able acting of Russell (Adam) and Decker (Edward) and their fluid exchange of dialogue, one is immediately acquainted with the extent of their forced companionship and in-

terdependence.

Whether for their own sanity or for some other undisclosed reason, they have decided that the way to "fight" against their captors is to never weep aloud, to always laugh. As such, the dialogue is never far from comedy, perpetually walking the line between sorrow — which certainly does erupt — and inspired hope.

When they are joined by the Englishman Michael (Pilcher), a professor of Old and Middle English literature, the play really gets going: certain themes, such as national vs. human identity, their shared language vs. its dialects, and Irish vs. English vs. American, come to the fore. The antithesis of a cheesy joke that would start, "An Irishman, an Englishman and an American walk into a bar ...", *Someone Who'll Watch Over Me*'s analysis of nationality is accurate, poignant, and just a little exploitative.

The Englishman, a bit priggish, disdains the wild Irishman's fondness for women and drink, who himself disdains the American's near-blind optimism and compulsion to constantly occupy himself. This tripartite scheme of nationality works to McGuinness' artistic advantage not just because possibilities for ethnic comedy abound.

Rather, to plumb out the "American" response to such a situation in comparison to an "Irish" or "English" one ends up emphasizing what they have in common, not just as English-speakers, but as people.

The fact that the men have no idea whether it is day or night led to interesting directorial choices concerning the lighting. When the power would dip or the lights dim, one always wondered whether their captors — who could sometimes be heard laughing or talking in rooms above them — were responsible.

That is, director Rockwell and



Pilcher and Decker deliver emotional performances at Everyman.

lighting designer Colin K. Bills used the lighting to keep the actors, and audience, at a certain distance from the characters: the nature of the scenario lends itself to solipsism, since they are stuck and we with them, but the overhead voices and lighting maneuvers remind us at crucial moments that not only are they not alone, but they are being heard. This example of directorial savoir-faire is generally representative of Everyman Theatre's skillful production of *Someone Who'll Watch Over Me*.

At the final curtain, only one character remains in the cell, an ending which, consistent with the body of the play, balances hope and grief with poignancy. Although

McGuinness' original detachment from political concerns renders questionable this part of the plot, the author has accomplished something touching and valuable and has demonstrated, by operating within an extremely limited scope, the range of human possibility. *Someone Who'll Watch Over Me* is a classic of contemporary drama, and Everyman's production is certainly one worth seeing.

*Someone Who'll Watch Over Me* will be playing at the Everyman Theatre through Dec. 18. The Everyman Theatre is located at 1727 North Charles Street. Tickets are priced at \$18-28, with a \$1 student discount. You can find more information at <http://www.everymantheatre.org>



Decker and Russell as detained Westerners in Guinness' recent play.



# Hay Fever loaded with antic charm

BY PATRICK KENNEDY  
THE JOHNS HOPKINS NEWS-LETTER

Most people are prone to envisioning hell as a red-hot subterranean cave — a buffet of eternal tortures festering with demons and devils. But for the quartet of hapless houseguests in the cast of Noel Coward's famous high-society farce, *Hay Fever*, hell, or at least purgatory, is a comfortable country home beside a river. And its wardens? They would be the members of one especially theatrical and provocatively self-centered family of four, the Blissés.

For an entertainment market weaned on the egotistical delights of *Seinfeld*, a plot like *Hay Fever*'s is a sure-fire crowd pleaser. However, in its production of Coward's comedy, Baltimore's Centerstage Theatre Company seems set on exploiting every piece of wackiness in the English satirist's script, and then some. Where the rendition, directed by Will Frears and presented by a superbly fitted cast, succeeds is in its unbelievable, all-encompassing comic energy. Here, Coward's characters do not seem like real people — they are caricatures of social position and personal vice, populating a Dante's inferno of wood paneling and countryside flowers.

And that is just the problem. With a few exceptions, you simply don't get the impression that Centerstage's present troupe of actors has assimilated their new roles. This is in every other respect a hilarious show, impeccably orchestrated and made all the better by garish set details like a rhinoceros head and great big brass stork. You can feel the moral inanity and marathon-like stream of wit that are *Hay Fever*'s strong points in full force, but everything in Frears' lacquered, seldom subtle microcosm reminds you that, of course, this is all just a play.

Set in the 1920s, but running like an eloquent reality show nightmare, *Hay Fever* takes place entirely in the Blissés' living room. Though now in rustic seclusion, this is a household with ambitions: the paterfamilias,

David (Nicholas Hormann), is busy on his umpteenth romance novel, while his wife, washed-up actress Judith (Pamela Payton-Wright), nurses plans to return to the stage. Meanwhile, the two grown Bliss children, artistic Simon (Harry Barandes) and proper Sorrel (Cheryl Lynn Bowers) spend their time moping around the house, wondering about life and periodically yelling for their maid, Clara (Lisa Altomare).

All that changes, however, when each Bliss invites a guest to stay over for a weekend of rest, recreation and, in some cases, romance. Judith, having won the affection of sportsman Sandy Tyrell (Charles Daniel Sandoval), brings him to the estate for a frolic, not knowing that Simon, lured in by a chic femme fatale named Myra (Sara Surrey), and Sorrell, enamored with diplomatist Richard Greatham (Brad Heberlee), will each be having weekend companions. Even Peter has dragged along a friend of his own, flapper Jackie Coryton (Anna Camp), whom he thinks might make an interesting character study.

From there, *Hay Fever* proceeds to all manner of love triangles, circles and quadrilaterals, with a parlor game or two on the side. It is in the second act that the Blissés' love of melodrama and highfalutin self-interest begins to pour out. But no matter how many marriage proposals and absurd declarations they heap on their guests, the Blissés don't seem get any wiser. In fact, you get the strange feeling that they could do this every weekend, and probably do, without giving a second thought to their lifestyle.



Brad Heberlee and Pamela Payton-Wright play English aristocrats in Coward's comedy.

For all their hedonism and bombast, Centerstage's Bliss family is surprisingly likable. Much of the credit goes to Payton-Wright, whose Judith occasionally channels the maudlin delusion common to Tennessee Williams anti-heroines, which are among her other Centerstage roles. Her work here truly makes the show, a comfortably delivered performance that embodies the tarnished charm of the entire Bliss family. The matriarch's swooning, fantasizing nerve is nicely offset by Hormann's confident turn as David. The two set such a strong tone that they sometimes overshadow the rest of the cast, particularly the children. But, at the same time, they make the sputtering nervousness of their guests, particularly Sandoval's Sandy, much funnier.

Playing a woman who "uses sex as a sort of shrimping net", in the words of Judith, Surrey is appropriately seductive. The takes from Heberlee and Camp are more puzzling: his diplomatist ascribes to a frantic physical comedy with that seems to approach epilepsy, while her none-too-bright flapper specializes entirely in befuddled glee and helplessness.

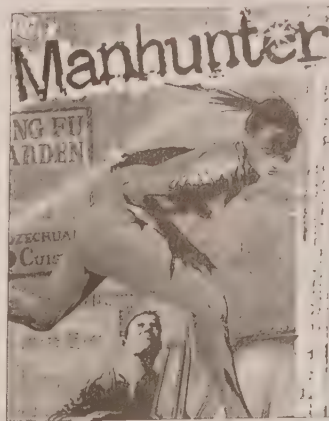
A play like *Hay Fever*, which Coward wrote when he was 25, can be deceptively simple. After a little expository dialogue, Centerstage's production shifts gear to a fast-paced barbed delivery. There are quieter, more nuanced moments — one painfully awkward dialogue between Richard and Jackie comes to mind — but these are sacrificed for the big laughs and the absurd characterization. When later on, Hormann, Surrey and a few others start blazing through their exchanges, you feel that you are watching stand-up comics in period costume.

Yet, Frears' show so captures the spirit of whimsy and clownish dread that the piece entails that it can't help but be endearing. Coward can be — and, in my experience, has been — done with more empathy and restraint. Instead of trying to reinvent *Hay Fever*, Centerstage has seized on its in-house dementedness with a vengeance, giving Coward's archetypes the extreme, grotesque depiction that is probably their due. Undaunted by comic overkill, this marathon version simply plows through scene after scene of caste-specific intrigue. Even when the ride is over, chances are you'll still be laughing.

# New reality-based superhero excels

Mark Andreyko,  
Jesus Saiz  
*Manhunter: Street Justice*  
DC Comics  
December 1, 2005

BY WILLIAM PARSchALK  
THE JOHNS HOPKINS NEWS-LETTER



The DC Universe is an interesting place for Kate Spencer, the protagonist who dons a suit and calls herself Manhunter in Mark Andreyko's new series, to suddenly appear. Her world is not the same world as the average person would expect it to be — the DC Universe has become complex, weaving together such huge characters as Batman, Superman and Wonder Woman in and out of each others' storylines. It's a little hard to describe the current state of things on this fictional earth which is home to Metropolis and Gotham, but a degree of understanding must be held before the average reader could pick up a copy of *Manhunter: Street Justice*.

Everyone knows the big guns — Superman, Batman, Wonder Woman, the Flash and sometimes to a lesser degree, Green Lantern or Aquaman — but only true fanboys know who Tim Drake is (the third person to be Robin, Batman's sidekick) or who Firestorm is (Ronnie Raymond, a superhero with essentially a nuclear reactor inside his chest). The abundant amount of heroes and villains has become ridiculous, making the DC Comics' world seem like some gigantic, complex soap-opera. Currently DC Comics is in the process of cleaning house — they've launched a series called *Infinite Crisis* which is attempting to simplify the DC timeline — perhaps by killing off a character or two — and thus make DC Comics more approachable to newcomers.

So where does Andreyko's Manhunter fit in this reality of unbelievable characters and ludicrous powers? Oddly enough, Manhunter/Kate Spencer is closer to reality than perhaps any other DC character. She is addicted to cigarettes, works as a lawyer, is divorced, has a child with her ex-husband and lives in Los Angeles. Pretty normal, aside from the fact that she kills supervillains. Even as her superhero alias, Spencer is rather mundane — she doesn't use jetpacks or elaborate wormholes to travel across town and track down the bad guys; she drives around in her car.

Andreyko isn't the first person to create a character with human flaws, but he may be one of the first to do so successfully. For being the protagonist, Spencer is not that likeable. Andreyko uses her smoking to show her constant anxiety and her willingness to defy the laws of public restaurants. Her only form of communication with her ex-husband is through arguing, and she is a terrible mother,

constantly forgetting to care for her son. She uses blackmail and exploitation to get others to do things for her. In the end, she comes off as quite the bitch. What makes this book appealing, then, is her take-no-crap personality and the genuine bizarreness of her co-existence with such characters as the Shadow Thief and Hawkman.

The book collects issues 1 through five of the *Manhunter* comics and follows Spencer's initial steps into the life of a vigilante. As a lawyer she is unable to put away serial-killer Copperhead, who is let off due to being a genetic anomaly, but as Manhunter she has the power to bring Copperhead to justice. When Copperhead escapes the custody of the police via a violent bloodbath, Manhunter comes to save the day. Where Manhunter differs from other heroes is in her act of punishment — whereas most heroes, particularly Batman or Superman, would re-capture Copperhead and bring him to the proper authorities, Manhunter truly takes the law into her own hands and kills Copperhead, effectively ending his reign of terror.

This vigilante issue has become a huge topic in the world of DC Comics and has become even more important as all of the heroes are now choosing which side to support; to do the moral thing and give a villain another chance at redemption, or to do what ultimately must be done. Of course if heroes chose to be true vigilantes, then criminal masterminds like the Joker or Lex Luthor would have died long ago, and neither Batman nor Superman would have had to tediously stop their diabolical plans time and time again. Thus, this introduction of Spencer's character becomes even more interesting considering her stance on the issue. Spencer even fantasizes about killing Batman's biggest enemies, the Joker, Poison Ivy, Two-Face and more, and is interrupted in her own fantasy by Batman, lecturing about the immorality of taking a life, regardless of how devious and evil they were.

Andreyko's book, then, becomes a compelling read, dividing the responsibilities of the superhero into an issue of vigilante justice without bringing in too many outside characters to overwhelm the reader. Unfortunately, given the current state of DC Comics, some background in the DC Universe is fairly mandatory to advance any further into the book, but once the reader has this, he will be pleasantly surprised with this interesting take on the superhero lifestyle.

# Local rappers stay in touch with the past

Parts Unknown talk about B'more scene

BY JOHN LICHTFELD  
THE JOHNS HOPKINS NEWS-LETTER

I met up with Parts Unknown, also commonly referred to by their shorter name, PX, on a chilly evening a few weeks back. Through the short interview I got a glimpse at of one of Baltimore's talented rising groups as well as an advance listen to their EP.

PX is made up of emcees Blankman and Kneel Knaris and producer LB (abbreviation of Lord Baltimore), all of whom hail from the east side of the city. Kneel is known as the rugged one of the bunch, and he looks the part, dressed in a black ODB tribute shirt and talking with a slight drawl.

His rhyming partner Blankman is a little more laid-back and makes his mark in the group by not only rhyming on tracks, but singing verses, as well. LB, seated appropriately in the center of the two emcees, is the musical anchor of the group whose layered tracks feature live instrumentals, as well as samples.

One striking thing about the group is their age. Upon meeting them it was surprising that all the men were in their late twenties and early thirties and were college graduates as well.

This might not seem special for the average rock act, but in modern hip-hop, age and wisdom have usually fallen behind wild youth and braggadocio, if they were ever present at all.

Also, it might surprise some to know that the in addition to being "the gentleman thug" of the group, Kneel was an English literature major at the University of Maryland.

All three members acknowledged their age with happy confi-

dence and explained that it was their experiences through the years and their maturity that led to their unique sound.

That sound, what they call "urban blues," is a throwback to old-school hip-hop that is at the same time modern and not at all forced like some of the earlier Jurassic 5 experiments. As much as their sound may be inspired by the blues, the group also promises that they will take listeners "back to the sound when hip-hop was fun."

As we talked about the state of the culture and life as a mature emcee, they kept coming back to the experiences of the group in life and on stage, and how modern rap has strayed drastically from its origins.

One point LB brought up was that emcees (or MCs, as they were called originally) have forgotten their purpose as "Master of the Ceremony."

In PX's view, many of today's rappers aren't putting their all into working the audience and really interacting. "It's time for the true emcees to take it back and really do more than just a stage show," says Blankman.

After the interview they passed on a copy of their new EP and single, "Make You Famous" on a freshly burned disc straight from the studio. The first thoughts after listening through it: the Urban Blues tag is dead on.

The songs bleed R&B in the original sense, not the R. Kelly usurpation. Both emcees have smooth voices that skate on top of the downplayed but engaging beats. "Make You Famous" is definitely a stand out track, worthy of single status with an off-kilter metronome effect that swings back and forth



Blankman and Kneel Knaris of Parts Unknown hail from Baltimore.

with the vocals and Blankman's soulful hook.

This track is probably killer live; you can hear the restrained excitement in Kneel's verse. Another

stand-out is the Police sampling "S.O.S." that would sound right in a collection of tracks by people like Little Brother and Common, and it deserves its own 12".

# Uneven Shopgirl still an honest story of love

BY LAUREN HILL  
THE JOHNS HOPKINS NEWS-LETTER

Based on Steve Martin's novella of the same name, *Shopgirl* tells the story of three people with completely different lives in the lonely vastness of L.A. who are all searching for the same thing: to make a true connection with another human being. This sole desire that unites them also throws them into an unlikely love triangle in this flawed, but enjoyable film.

The object of affection in this triangle, Mirabelle Buttersfield (Claire Danes), works the glove counter at Saks Fifth Avenue. Like her wares, Mirabelle has a pristine appeal, which goes largely unnoticed. Mirabelle is an L.A. transplant from Vermont and lives her life in a modest solitude, keeping her true passions just beneath the surface, spending the day making a living at Saks and then returning to her true love — her art — at night.

Mirabelle begins a sloppy relationship with the goofy Jeremy (Jason Schwartzman), an age-appropriate guy who stencils logos onto amplifiers, after the two meet at the laundromat one evening. While

there is an attraction between the two, Mirabelle finds Jeremy too immature for plausible relationship.

In contrast to Jeremy's ineptitude as a lover, Ray Porter (Steve Martin) sweeps into Mirabelle's life, suave as his patent leather shoes. A fifty-something logician working in the computer industry, Ray Porter knows what he wants and daringly asks the much younger Mirabelle to dinner. The two begin a tender relationship, Ray showing his affection in extravagant gifts, and Mirabelle reciprocating in sex. While there is true caring between the two, Mirabelle's love remains perpetually unreciprocated.

Meanwhile, Jeremy goes on the road with a rock band, promoting his company's amps. Lying in the bus for days on end with nothing but self-help tapes, Jeremy returns to L.A. at long last with new lessons of love under his belt and a more clean-cut appearance and lifestyle.

Though on the whole satisfying, the film has its rocky parts. At times it seems a little disjointed, and the performances of the actors leave you wanting. It is Schwartzman who brings the story its rare, outright funny moments, though sometimes

his goofiness seems a little inconsistent with the feeling of the film. However, when his character lets his guard down, Schwartzman displays some moments of convincing sensitivity.

Martin's acting is largely uninspiring, though perhaps appropriate for his calculating character. Like Martin, Danes fits her role well, playing a convincing, quietly beautiful diamond in the rough. Despite the fact that their acting is appropriate, it is sometimes dispassionate to the point of uninteresting.

Similarly, the film has no strong emotional climax. But perhaps the film, though relatively not extraordinary, may be worthwhile for just this reason. While this quality makes the film potentially unentertaining in the conventional sense, it simultaneously gives it its honesty.

At times the movie feels like a potentially voyeuristic peep into the life of Martin himself. But based on real life or not, Martin's story makes for an insightful meditation on love. To his credit, he does not paint a glamorous portrait of the older man. On the contrary, in comparing the characters of Ray and Jeremy it is interesting to see, despite a vast gap

in age and skills in wooing, that both men are equally immature in love. The film also humorously explores subjects such as miscommunication between men and women.

Those looking for thrilling plots or big laughs will not find them here. What this film has to offer is simply the story of how three people learn what it is to truly love and be loved in return. If you liked *Lost in Translation*, you are likely to enjoy *Shopgirl* (not to say that if you hated *Lost in Translation* you should not watch this film). The film is not perfect, but it is sometimes funny, frequently sad and always honest. If that sounds like something you are up for, then it may be worth a watch.

## SHOPGIRL

Director: Anand Tucker  
Starring: Claire Danes, Jason Schwartzman, Steve Martin  
Run Time: 1 hour, 44 minutes  
Rating: R  
Showing at: The Charles Theatre



ARTS & ENTERTAINMENT

# Sage Francis blasts logos

BY ELLIS SINGER

THE JOHNS HOPKINS NEWS-LETTER

What is the meaning of a cultural icon? Turn on your television and whom will you see?

Let me tell you what you probably won't see. I'm guessing a bald man with a giant beard wrapped in an American flag with corporate brand logos instead of stars would show up on TRL. He's not your typical blond, belly-dancing, 17-year-old pop star, but Sage Francis doesn't need your MTV.

Starting out as a slam poet from the rural areas surrounding Providence, R.I., Sage Francis has turned his unique mixture of spoken word, rap and hip-hop into a subculture phenomenon, as was evidenced by the sold-out show at The Ottobar this past Friday night. Armed with the supporting acts of McSquared, the Sol.illaquists of Sound, Sole, Grand Buffet and his loyal sidekick Tom Inhaler, the Sage Francis show, part of the KnowMore.org Tour was a powerful and riveting musical, political and spiritual experience.

The first act, an incredible beat boxer from UPenn, MC Squared, loosened the crowd with his good-natured take on beat boxing. Giving the show a very college vibe (and rightly so, about 95 percent of the audience was of college age), the audience relaxed a bit and just enjoyed the beats.

After his intro of complex and remarkably life-like hip-hop beats, he made his way to a simulated drum machine and pretended to tap and scratch what he was actually beat boxing. With incredible control, McSquared put on a solid first act and gave the concert an exciting vibe that continued throughout the show.

Next came the four-part wonder-band, The Sol.illaquists of Sound. This group was as interesting and diverse in its electronic jazz and hip-hop sound as they were in appearance, and their smooth blend of politically based soulful erratic poetry had the entire crowd moving. Divinci, Swamburger, Alexandrah and Tonya Combs performed flawlessly, each part of their quartet complimenting the other. They

finished their set with their all-time favorite, "The Marketplace," an ode to the current state of social economic and political affairs. On the microphone and on the drum machine, the Sol.illaquists had the crowd dancing with their hands in the air. As the unfortunately short set came to a close, there was a general sense of peace and excitement in the air as the show progressed.

The third act, a scruffy and instantly likeable redheaded Sole, was not as sweet as he looked. His rhymes were strung with obscenities and curses that had the crowd roaring as he sarcastically preached for corporate America and sarcastically poked fun at the protest of Starbucks and similar corporate brands.

As he was heckled by a soldier in the back for his extraordinarily caustic and pointed views, Sole focused his sharp creative energy into a long oration on the propagandic times in which we live, saying it is not people who are different, just the institutions which run them. His song "Bottle of Humans" was his final number and contained a quote that defined the entire genre; "unknown by most, hated by many, adored by the rest."

And finally, though the crowd had been enjoying the previous acts, Sage Francis stepped out to perform. He started off his set with a montage of material mainly from *Personal Journals* and *A Healthy Distrust*, including the controversial but absolutely on-point ode to a frantic and violently perplexed post-9/11 America, "Makeshift Patriot." Wrapped in his own version American flag, Sage Francis rapped his set with the entire audience following every word, most rapping with him. It was almost frightening how every face was contorted and transfixed by his message.

Soon he brought out his adorable sidekick Tom "Inhaler" and the spastic duo, "Grand Buffet" to play a few songs from their European tour. Complete with inside jokes and side banter, the Sage Francis show had the sizeable crowd of a burgeoning pop artist, but the feel of an intimate studio jam session with friends.

The question is, how long will this delicate balance last? Will fame and possible fortune change the nature of the genre and Sage Francis himself?

Now the owner of an increasingly popular online store, his own Web domain and a forum full of adoring and impressionable young fans, Sage Francis has achieved more success than your average icon. Without the help of mainstream media like MTV or the omnipresent radio oligopoly, Clear Channel, Sage Francis has brought not only himself, but his genre, into the limelight.

So what makes a semi-star in the underground scene transform into a cultural icon? Though I wouldn't go as far as saying that Sage Francis has reached the zenith of popularity and fame, he has come a long way and surpassed many in his genre. With the growing use of music sharing programs like myTunes, ourTunes and LimeWire, Sage Francis' music is spreading quickly around the country. And his prolific touring doesn't hurt. On his third tour in two years, Francis has found himself far from home in both Eugene, Ore. and Dublin, Ireland. Certainly this drive to spread his word has helped him diffuse many different musical scenes.

So, as the KnowMore.org Tour comes to a close — Baltimore was one of its last stops — another great series of performers is whisked away from Baltimore. Even though the show was offi-



ELLIS SINGER/NEWS-LETTER

Anti-corporate rapper Sage Francis played the Ottobar on Friday.

cially headed by Sage Francis, he simply acted as a main ingredient in the concert, but not the whole point. Halfway through the concert, after a brief service announcement from a KnowMore.org representative, it became very apparent that these performers not only sacrificed an

extraordinary amount to fulfill their dreams and be musicians, but that they strongly believe in the ideals embodied by their music. And with that feeling of contentment and peace in mind, the KnowMore.org Tour came to a close, leaving the audience eagerly waiting for their next tour.

# Dreamlike Mirrormask intrigues

BY HANNAH STERNBERG

THE JOHNS HOPKINS NEWS-LETTER

Have you ever had that dream where you're stuck in the world of your artwork, and the only way to keep your alter ego from destroying the life you know is to find the charm that will wake a sleeping queen?

No? Well, I haven't either. But watching *Mirrormask* is like having that dream, as its heroine, Helena (Stephanie Leonidas), experiences these events. Helena's father runs a circus, and her family is the main act, although oftentimes she'd rather be in her trailer drawing than on the stage juggling, and she wishes for nothing more than a normal life. After a heated argument with her daughter, Helena's mother (Gina McKee) falls ill, and Helena is haunted by uncertainty and guilt. These emotions lead Helena into strange dreams in which her circus world seems even more sinister and unusual.

When she thinks she's awoken from such a dream, she discovers she has simply been plunged into a deeper one — one in which a person without a mask is considered grotesque, and the existence of the city of light is threatened by an evil queen who has cast a spell of sleep upon the queen of the good city. Both monarchs are also played by McKee, a triple-casting device that reinforces Helena's need to both aid and break free from her mother.

If the plot is predictable, at least that too is expected from writer Neil Gaiman, whose strongest talent lies in telling a creative, unique tale, if not necessarily a surprising one. The first thing a viewer new

to Gaiman's work will notice is the writer's fondness for the classically bizarre — circus performers who only speak in whistles and gestures, sphinxes who ask unsolvable riddles and eccentric shop owners. Also characteristic is his use of dreams as a major part of the story's development and the characters' reality.

This sort of heavy-handed allegory needs careful handling, and sometimes Gaiman stumbles, making a thematic gesture too obvious; when the dark queen claims Helena as her daughter, her only wish is to transform Helena into a miniature version of herself.

Also, he can play a turning point too weakly, rushing through it — one of *Mirrormask*'s other characters, Valentine, brings Helena back to herself simply by juggling with her. The rules of Helena's dream world are perplexing and inconsistent, and the ending is frenzied and confused, but these things are mostly compensated for by the creative brilliance of the visual design by director Dave McKean.

McKean's deeply original art literally comes to three-dimensional, moving life in his film, which is a special thrill for those who have loved his previous collaborations with Gaiman, which include illustrating such tales as *Coraline* and *The Day I Swapped My Dad for Two Goldfish*.

Every visual element in the film bears his mark, from the fully realized dream-world of Helena's mural-like drawings to the credits which fling the viewer from scenes of Helena's real circus life to moving shots over a sketch of a circus tent. McKean's style is frenetic,

and even in the stillest scenes something is moving, sometimes simply an off-screen occurrence indicated by the use of sound effects.

In places, the budget of the picture is evident — the mask of the prime minister of the light city (Rob Brydon) looks like it's been made out of a roll of regular kitchen aluminum foil — and occasionally McKean's concept simply doesn't work when it's transferred from the plastic page into moving life. One group of creatures, whose visages feature strips of human face pasted on, but whose lips don't always move quite in sync with the soundtrack, makes this disparity evident.

However, these flaws are buried almost invisibly in a sea of perfectly realized artwork, in which not a single shot is without visual interest — even the real-life ones — and in which the level of detail and depth makes even the most fantastic creatures and locations seem real.

If the flat plot won't captivate the viewer's imagination, it is enough to simply sit back and enjoy the thrill of the visual joy ride that is McKean's creative force. *Mirrormask* is a fine contribution to the world of fantasy films, if just for its art.

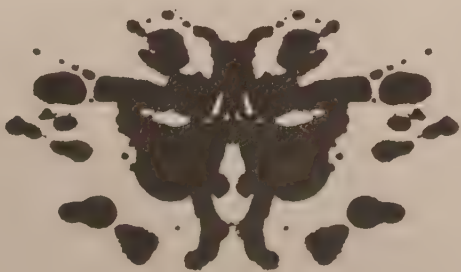
## MIRRORMASK

**Director:** Dave McKean  
**Starring:** Stephanie Leonidas, Gina McKee, Rob Brydon  
**Run Time:** 1 hour, 41 minutes  
**Rating:** PG  
**Showing at:** The Charles Theatre



ELLIS SINGER/NEWS-LETTER

Sage Francis, right, performed with fellow rapper Swamburger.



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# Black Keys give lo-fi blues concert

BY LAUREN HILL

THE JOHNS HOPKINS NEWS-LETTER

Back in 2001, somewhere in the heart of Akron, Ohio, two childhood friends and college dropouts formed The Black Keys. The band thrived on a low-tech, high-intensity sound that bordered on both blues and rock, bringing new depth to both. Now on their third album, *Rubber Factory* (recorded in a deserted tire factory), the duo played the Rams Head on Sunday, bringing with them an infectious, gritty energy that breathed new life into an old genre.

You may or may not have heard opener Nathaniel Mayer's 60s hit, "I Want Love and Affection (Not the House Of Correction)." Now, four decades after the soul singer began his music career, he has finally come out with his first full-length album, *I Just Want To Be Held*.

In his young sixties, Mayer can still prance around the stage in a shiny white suit with the best of them. His crackly voice, perfect for his songs, unfortunately gives way to a robotic growl that is intense enough to scare you off smoking for good.

Nevertheless, his songs, though offering nothing unique or particularly exciting, make for an ass-shakingly, hand-clappingly good time.

While Mayer has a retro appeal, Dan Auerbach and Patrick Carney, the two halves of The Black Keys, blend the old and the new, playing a wide range of songs including hits like "Set You Free," from their second album, *Thickfreakness*, which gained them attention when it was chosen for the soundtrack for the Jack Black film, *School of Rock*.

They also revitalized pop songs with the same energy of the rest of their music, covering *The Beatles*' "She Said, She Said," and "Act Nice and Gentle," by The Kinks.

Returning to their roots, they played older blues songs like "Grown So Ugly" (originally by Robert Pete Williams) but infused them with an intensity and grit that make them sound a little like a really pissed-off version of The White Stripes.

While they wielded only two instruments between them, what they lacked in numbers they more than make up for in sheer energy, with Carney's beating the crap out of his drum kit as he held down the beat and Auerbach's hammering his guitar strings to hell.

Auerbach is nearly as impressive as a singer as he is a guitarist, with all the pain of a seasoned blues veteran in his rusty voice. While The Keys' sound could be called minimalist, it is anything but spare.

In a combination of garage-band energy and the sensibility of the blues, The Black Keys remind us that the blues are at the core of rock. Their energy is raw and pure and translates well in their album, but is even more vital in live performance. While all their albums are worth listening to, seeing them live is a must.

# This is News-Letter.



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# CARTOONS, ETC.

## your Horoscope



**ARIES:** (MARCH 21 — APRIL 19)  
Your idea of a fun time may be to don a French maid outfit and flit around the apartment pants-less, but we actually need the kitchen cleaned, guy.



**TAURUS:** (APRIL 20 — MAY 20)  
Face it: you can't dance. You can only flail around on the dance floor. And then the cops come, because guess what? Your hands are made of knives.



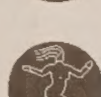
**GEMINI:** (MAY 21 — JUNE 20)  
Isn't it weird that you drive on a parkway and park on a driveway? Actually, it's not that weird. Maybe you should lay off the marijuana.



**CANCER:** (JUNE 21 — JULY 22)  
Funny jokes are always a safe bet to open a speech, but they won't save you from the embarrassment of having forgotten to wear pants.



**LEO:** (JULY 23 — AUG. 22)  
Maybe after Mel Gibson learns Coptic for his next movie, he can remake the "Lethal Weapon" movies in different obscure tongues. Groot, just?



**VIRGO:** (AUG. 23 — SEPT. 22)  
It is clear that you don't enjoy grody co-workers making slobbering noises at you. Next time, we recommend pepper spray and ball-flicking.



**LIBRA:** (SEPT. 23 — OCT. 22)  
Should anyone named Will tell you he's throwing a party this weekend, don't believe him. Friday night, you will find yourself crying alone in your room.



**SCORPIO:** (OCT. 23 — NOV. 21)  
Be all you can be by joining the U.S. Army! Too bad all you can be is a chronic nose-picker who can't roll under barbed wire or play even one prison harmonica song.



**SAGITTARIUS:** (NOV. 22 — DEC. 21)  
Left behind at a convenience store on the way to a holiday in Canada, you will discover that what you've been looking for all your life is behind the Slim Jim display.



**CAPRICORN:** (DEC. 23 — JAN. 19)  
As you look back on your college years, you will see that one thing has kept your wandering attention in check, and that thing is the — hey, there's a spider.



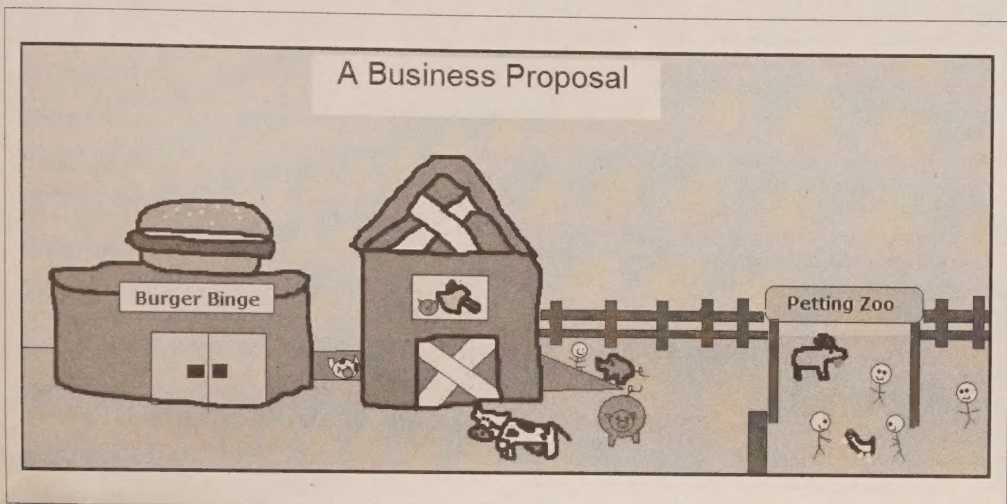
**AQUARIUS:** (JAN. 20 — FEB. 18)  
Blank stares will confront you at your next fiction workshop, because those plebeians don't know that mimed poetry is the new stream of consciousness.



**PISCES:** (FEB. 19 — MARCH 20)  
Space is an infinite, majestic stretch of nothingness, not something to be abused with your sham of a rocket ship, amateur. Please. It doesn't even have a DVD player.

## Wasted Ink

by Nate Min



## Advice from Doctor Answer

A lot of people have questions. And sometimes, these people want answers to their questions. But whom do you go to when you need answers? A friend? A parent? A guidance counselor? No, those people are all liars. When you need real answers, you need to turn to someone who got his Ph.D. in Answerology. That's right, I'm talking about the one and only Dr. Answer. He's here with us this week, answering your questions on anything and everything, from Antarctica to Intelligent Design.

*Note: Dr. Answer has been working through some personal issues lately and would like to apologize in advance for any inappropriate comments.*

### ASK DR. ANSWER

**Dear Dr. Answer,**  
OK, this is a little weird. I'm a sophomore in college, and I just found out that two of my good friends are engaged to be married. Is it strange for me to be freaked out by this? I mean seriously, just two years ago I was in high school, and now people are getting married! What's up with THAT?

—Wendy G.

**Dear Wendy,**  
Dr. Answer's been kinda tired lately, so before he answers your question, he's gonna need to take a swig of some good ol' Jack Daniel's "thinking juice."

All right, now on to your problem: marriage. Yeah, marriage is a strange thing. It's kind of like divorce, but in reverse. Marriage is a big commitment, which is why a lot of people wait until they're older and more mature before they make that decision. I mean, seriously, you're gonna be stuck with the same person until one of you dies first, and hopefully it's not you, because that would suck. Then again, you could always get a divorce. But honestly, nobody wants to get a divorce, especially if you're the guy. And especially if your wife is a sick money-grubbing tramp with absolutely no sense of decency. God, Cathy, I hate you so much.

Anyway, your friends seem like OK people, I say just let them do whatever.

*Dear Dr. Answer,*  
*My parents told me that we're*

*moving to Antarctica because my daddy works in the Army and they want him to watch penguins. I'm only 13 years old, and I'm kinda scared 'cause I have a lot of friends where I live, and I don't want to go up north where there are only penguins and no friends. What can I do? I thought about running away from home but I don't wanna do that either 'cause I only have \$5 and that's not enough to buy a castle, and I want to live in a castle.*

—Timmy S.

**Dear Timmy,**  
You've got quite a problem there, Timmy. This calls for some more thinking juice.

OK, yeah, so you don't want to go to Antarctica. That's reasonable. When I was your age, I didn't want to go to Antarctica either. But you know what? I sucked it up and went anyway. Because sometimes you just have to do things, even if you don't want to. Like breaking into your ex-wife's house and stealing all of her pantyhose, then putting it in a pile

### MATT DIAMOND

#### ONE FRY SHORT

on her front lawn and having yourself a nice ex-wife pantyhose bonfire, complete with hot dogs and marshmallows on sticks.

Haha, I'm just kidding of course. I never went to Antarctica. Those were some tasty hot dogs, though.

**Dear Dr. Answer,**  
What's up with this "intelligent design" thing? I keep hearing people debating over it, but I'm still not sure what the deal is. Does it have something to do with robots?

—Mike P.

**Dear Mike,**  
Honestly, this thinking juice gets tastier the more I drink it. I wonder if Jack Daniel was a real person. What do you think? I bet he had a killer beard.

"Intelligent design" is pretty simple, man. The whole idea is that, like ... we're people, right? But like, nobody knows how we got here. I mean, we DO know, 'cause it's in the Bible, and like, dude, God wrote it, so it has to be true. And people are all like, "Hey, how do you know God wrote it?" and I'm like, "Yo,

'cause God said he wrote it. I don't think God would lie about that kind of thing." Honestly, man, people are stupid. But now we've got these evil godless scientists, right? And they're all like, "Yo, we evolved from monkeys," but like, come on, that's just dumb. We don't look like monkeys. Except my Uncle Jeff, holy crap, that guy was so hairy his chest looked like an aerial view of Vietnam.

But seriously man, here's the point: If you can't explain something, it's gotta be the result of a higher power. At least that's what I told Cathy when she found women's lingerie under the passenger's seat of my Toyota.

Yeah, I think it's about time for some more thinking juice.

**Dear Dr. Answer,**  
Yo, do you remember that nursery rhyme Little Bunny Foo Foo? It starts like, "Little Bunny Foo Foo / hopping through the forest / scooping up the field mice and bopping them on the head." Then there's something about a good fairy turning the rabbit into a "goon." What the hell is a goon? And what the hell is up with that nursery rhyme in general?

—Kyle M.

### Daer Kyylel,

You know what yuo are. Fatty. Your a fatty, mister. Fat fat fatty. Bo batty. Dude, that gdod fairy was such a ho, how come the womenr are alwyas, liek, trying to punish men. Like taht bunny dude was just trying to hav a good time, you know, doing his thngng, but then the fairy caeme along and she's all lieke "no, tath't's not cool, I'm nto gonna let yuo do thaht, I'm gonna taek the house anad the car and teh kids annd moeve to Toledo becuase I need to livce clloser to my parenst who nverr aproved of yuou in the fhirst palce." Gdo, Cathy, dontg yuo undrstandgs, your parents aer stupidhaeds, tehy doan't leik me jsut caeuse i waer lether paants an lsten to smootht jazsz, wy is taht so bad, thaers nothngn wrong wth a littel Keneny G now and tehn, he is an accompalished saxophononist. saxophonist. saxophononoist. Saxxononnnsttiistjaoiiajfkrgghawerrrhfhancypants.

*Matt Diamond does not condone alcohol abuse, but he does condone pantyhose bonfires. He can be contacted at mdiamond@jhu.edu.*

## JHU Jumble

by Ann Renee Angiulo



LAST WEEK'S ANSWER: NOBODY'S FOOL

EESRAG

RENFGI

LISME

KIEORATHC

PZEIPR

YUDNSR

## Master of Arts

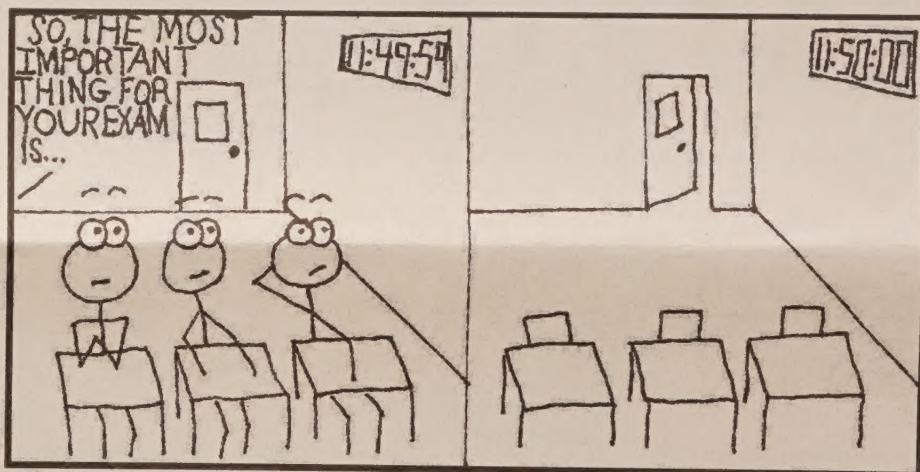
by Michael Specian



Illustrated by Lynn Carlson

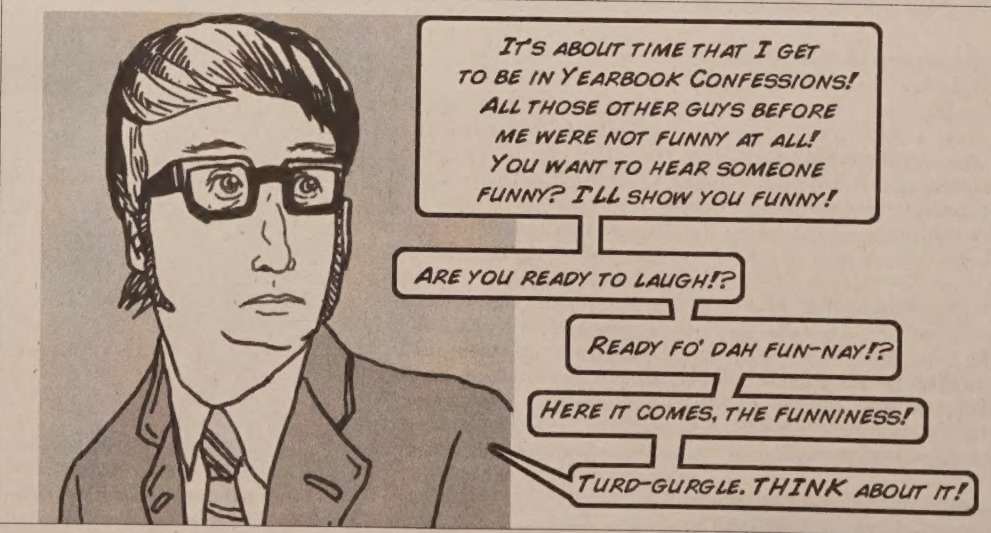
## People Not Frogs

by John Kernan



## Yearbook Confessions

by William Parschalk



## Slapdash

by Ann Renee Angiulo





CALENDAR

FEATURED EVENTS

The Jewish a cappella group Ketzev puts a new twist on traditional songs

Only a few more days until the Sabbath. And we all know what that means. Ketzev's fall concert is approaching! Ketzev, Hopkins' unique Jewish a-cappella group sings in three languages: Yiddish, Hebrew, and of course English. The singers are brave enough to tackle songs ranging from ancient Hebrew liturgies to Israeli pop songs.

According to Jamie Spangler, Ketzev's soprano and business manager, the group can be characterized as "a very animated, diverse bunch." Though Ketzev sings a majority of songs in Hebrew and Yiddish, including a Hebrew version of the classic "Total Eclipse of the Heart," Spangler asserts that the group is "not necessarily just the 'Jew Crew.'" In fact, about one-third of the group is not even Jewish.

Ketzev has been part of the Hopkins community since 1997. Aside from on-campus performances, they sing at synagogues, religious schools and private functions from Richmond, VA and Washington, DC to New York City. Last spring, they performed in the Tsunami Relief concert at Shriver Hall.

This year's fall concert, to be held Sunday at 8 p.m. in Bloomberg Auditorium, will be yet another opportunity for Ketzev to showcase their fusion of language, religion, and culture. Kol Sasson, a Jewish a-cappella group from the University of Maryland, will be singing with them. Kol Sasson is the only other Jewish a-cappella group in the Maryland and D.C. area and recently performed at the White House ceremony for the lighting of the National Menorah. These two groups have performed together in the past and look forward to performing together again.

Ketzev is singing with many new talented members. Expect such surprises as an arrangement of Linkin Park's "Numb" both in English and translated into Hebrew by a capella member Danny Kaplow. As Josh Lerman, a member of Ketzev, says, "We're bigger and better than ever. So people better watch out!"

— Natalie Baer



Ketzev will be performing their fall concert this Saturday, Nov. 19



The sound of indie band Hot Hot Heat hails back to the sounds of early XTC, Led Zeppelin and the Cure

Hot Hot Heat to burn up Sonar

Hot Hot Heat will play at Sonar this Saturday, Nov. 19. In their relatively short existence, Hot Hot Heat have metamorphosed from the confines of rigid, angular synth-rock beginnings to a dangerously catchy indie-rock combination of 60s mod rock, 70s progressive and 80s new wave/punk that never leaves out a genuine sense of fun. The band cites their influences in the quirks of early XTC, the solid blues rhythms of rock legends Led Zeppelin and the melodious hooks of The Cure. To date, the band has been compared to popular indie-outfits Franz Ferdinand, the Killers and Kaiser Chiefs.

The band, made up of Steve Bays on vocals and keyboards, Dante DeCaro on guitar, Paul Hawley on drums and Dustin Hawthorne on bass, is originally from Victoria, British Columbia and formed in 1999. With the continual development of new melodies and witty lyrics, they have seen nothing but success since their 2002 EP *Knock Knock Knock*, which was produced in part by Chris Walla of Death Cab for Cutie.

The EP and tours with a number of different groups including the Walkmen and Dismemberment Plan, allowed for the full-length album *Make Up the Breakdown* to be debuted later in 2002. The group ended the year by releasing an album of earlier, rawer tracks entitled *Scenes One Through 13* and signing with Warner Brothers. The group then spent the majority of 2003 on tour before returning to recording studios in 2004 to work on *Elevator*, their newest album released in the spring of this year. Each of these albums build on the complexity and attention to detail of previous releases while maintaining focus on merging energy with melody, and *Elevator* proves no exception.

The group is most prominently known for its singles "Middle of Nowhere," "Talk to Me, Dance with Me" and the ever-popular "Bandages," an infectious song that takes control of its listeners and takes them on a wild ride.

With so much success trailing in their wake, the members of Hot Hot Heat will undoubtedly put on an amazing live show. Supporting acts will be the Redwalls and We Are Scientists. Doors open at 8 p.m. Tickets are \$18 and can be purchased at <http://www.sonarbaltdmore.com>.

—Anusha Gopalratnam

MT6 Records to host ten Baltimore bands

This weekend, the Talking Head will host the MT6 Record Fest and feature ten Baltimore bands for the price of one.

For a relatively small city, Baltimore offers a wide array of musical scenes for the average college student to explore. The brave souls who enjoy the let-go-of-it-all liberation associated with hardcore punk can choose to sample the latest thrashings of the Charm City Art Space. The kids who never got enough attention from their parents and prefer the relatively unclassifiable sound of the improv genre, can attend the concerts at Normal's Books and Records. But those ambitious individuals eager to experience a little dysfunctional, experimental noise from the heart of Baltimore can head to the MT6 Records Fest this Saturday, Nov. 19 to spend a night with the city's up-and-coming bands.

Founder of the label Alex Strama says, "The show will give people a good overview of the music scene that's been going on in Baltimore." Some of the bands on the roster are Human Host, The New Flesh and Strama's solo project, New Age Hillbilly. The New Flesh, a noise punk trio that stabs their form of hardcore directly into the hearts of listeners, were featured in *City Paper's* "Best of 2004" as the best band in Baltimore. In 2005, *City Paper* also singled out Human Host, formerly known as the Charm City Suicides, dubbing them "Best Live Band" in the city. The band's on-stage theatrics fuel their energy-driven show.

With an all-star line up, the evening is sure to be an intense musical mash up of noise, electronics and perspiration for all. Tickets are \$5 for more information go to <http://www.talkingheadclub.com>.

— Stephanie Yu

Religious Services

THURSDAY, NOV. 17

12 p.m. **Lutheran Discussion Group** will meet in Levering. For more information call Rev. Don Burgraf at (410) 235-2356.

5 p.m. **A Divine Liturgy and Dinner** for Eastern Orthodox students will be held at the Interfaith Center.

7:30 p.m. **Baptist Bible study** will take place at the University Baptist Church.

9 p.m. **Unitarian Universalist Services** with Dr. Larry Egbert will be held at the Interfaith Center Library.

FRIDAY, NOV. 18

1:15 p.m. **Jumah prayers** will be held at the Interfaith Center. Visit <http://www.jhu.edu/~jhumso> for more information.

8 p.m. **Seventh Day Adventist** services with Fredrick Russell will be held at the Interfaith Center.

SATURDAY, NOV. 19

Time TBA, **Shabbat Dinner** at the Smokler Center for Jewish Life; for more information and updated times visit <http://www.jhu.edu/~jsa>.

SUNDAY, NOV. 20

11 a.m. **Catholic Mass** will be held at the Interfaith Center. Visit <http://www.catholic.jhu.edu> for more information.

11 a.m. **Aarthi** will be held at the Interfaith Center, lower level. For more information, e-mail [HSC@jhu.edu](mailto:HSC@jhu.edu).

2 p.m. **Stepping Stones Ministry** will hold services in Shaffer 3, followed by a fellowship meeting at 3:30 p.m.

7:30 p.m. **Baptist service and temporary worship** will take place at

the University Baptist Church.

8 p.m. **The Graduate Christian Fellowship** will have its weekly meeting in the Marylander Apartments in the London Room. For more information about the meeting, e-mail [Bmac@jhu.edu](mailto:Bmac@jhu.edu).

Performing Arts

THURSDAY, NOV. 17

8 p.m. The **JHU Jazz Band** will give a free performance at Shriver hall. For more information on this event email [band@jhu.edu](mailto:band@jhu.edu).

8 p.m. Centerstage presents Noel Coward's "**Hay Fever**," a romantic comedy of a dysfunctional family of a "shut-in novelist, an out-of-work actress and two adult children." Hilarity ensues when they try to throw four fresh faces into the fray. The theater is located on 700 N. Calvert Street. Prices range from \$10 to \$60. For more information contact (410) 332-0033.

FRIDAY, NOV. 18

7:30 p.m. The Peabody Opera Theatre will perform **Massenet's Cinderella**, a retelling of the traditional fairy tale with a musical twist. The Peabody Symphony Orchestra will accompany the production conducted by Hajime Teri Murai. *Cinderella* will be performed at the Peabody Institute on 1 E. Mount Vernon Place. Cost of tickets is \$10 for students with I.D. For more information call the box office at (410) 659-8100.

8 p.m. **Original Student-Written One Act Plays** will be performed at the Arellano Theater in Levering Hall. For more information go to <http://www.jhu.edu/witness>.

8 p.m. Centerstage presents Noel Coward's "**Hay Fever**," a romantic comedy of a dysfunctional family of a "shut-in novelist, an out-of-work actress and two adult children." Hilarity ensues when they try to throw four fresh faces into the fray. The theater is located on 700 N. Calvert Street. Prices range from \$10 to \$60. For more information

CALENDAR

Nov. 17 to 24

contact (410) 332-0033. information contact (410) 332-0033.

SATURDAY, NOV. 19

7:30 p.m. The Peabody Opera Theatre will perform **Massenet's Cinderella**, a retelling of the traditional fairy tale with a musical twist. The Peabody Symphony Orchestra will accompany the production conducted by Hajime Teri Murai. *Cinderella* will be performed at the Peabody Institute on 1 E. Mount Vernon Place. Cost of tickets is \$10 for students with I.D. For more information call the box office at (410) 659-8100.

8 p.m. The all-female a cappella group the **Sirens** will have a concert at the Bloomberg Auditorium. For more information contact Maria Marsh at [marakimoo@gmail.com](mailto:marakimoo@gmail.com).

8 p.m. **Original Student-Written One Act Plays** will be performed at the Arellano Theater in Levering Hall. For more information go to <http://www.jhu.edu/witness>.

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SUNDAY, NOV. 20

3 p.m. The **JHU Wind Ensemble** will play a concert at Shriver Hall. Come watch the group, described as "better than your average ensemble, but not as stuffy as an orchestra." The repertoire will include an arrangement from the movie "Catch Me If You Can" and Gustav Holst's "Second Suite." For more information contact [band@jhu.edu](mailto:band@jhu.edu).

3 p.m. The Peabody Opera Theatre will perform **Massenet's Cinderella**, a retelling of the traditional fairy tale with a musical twist. The Peabody Symphony Orchestra will accompany the production conducted by Hajime Teri Murai. *Cinderella* will be performed at the Peabody Institute on 1 E. Mount Vernon Place. Cost of tickets is \$10 for students with I.D. For more information call the box office at (410) 659-8100.

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8 p.m. The Jewish a cappella group **Ketzev** will have a concert at the Bloomberg Auditorium. For more information contact Jamie Spangler at [softj1@jhu.edu](mailto:softj1@jhu.edu).

8 p.m. **Original Student-Written One Act Plays** will be performed at the Arellano Theater in Levering Hall. For more information go to <http://www.jhu.edu/witness>.

MONDAY, NOV. 21

7:30 p.m. The Peabody Opera Theatre will perform **Massenet's Cinderella**, a retelling of the traditional fairy tale with a musical twist. The Peabody Symphony Orchestra will accompany the production conducted by Hajime Teri Murai. *Cinderella* will be performed at the Peabody Institute on 1 E. Mount Vernon Place. Cost of tickets is \$10 for students with I.D. For more information call the box office at (410) 659-8100.

Miscellaneous Events

THURSDAY, NOV. 17

11:45 p.m. **Fitness Walking** will be led by Anne Irwin. Walkers will meet in front of the Rec Center. Wear comfortable shoes. Walks will be outdoors to enjoy the fall foliage and get a relaxing work out. For more information call (410) 516-4413 or visit the Web site at <http://www.jhu.edu/recreation>.

6 p.m. The **SAC General Meeting** will take place in Mattin 162, e-mail [sacexec@jhu.edu](mailto:sacexec@jhu.edu) for more information.

10 p.m. RAB, Red Cross and APO will be hosting their annual **Date Auction**. Come and bid for a hot date and for charity. This event will be held at Terrace. All proceeds will be donated to the Red Cross Organization for Hurricane Katrina. Check out the RAB website <http://www.jhu.edu/~rab> for pictures and statements of your potential dates.

FRIDAY, NOV. 18

4:30 p.m. The **JHSPH Happy Hour**

will take place in the Bloomberg building in East Baltimore in the first floor student lounge. This free event is sponsored by The Insoluble Fraction and the Biochemistry and Molecular Biology Social Group.

5 p.m. The **National Aquarium in Baltimore** offers a discounted admission of \$5 every Friday after 5 p.m. The discounted admission is a great deal, so don't pass it up! Even if you have been to the aquarium before, head down to check out the new dolphin show. For more information, including hours of operation, group discounts and directions, call (410) 567-3845.

7 p.m. An **Intramural Dodgeball Tournament** will be held at the Rec Center. Team sign ups will be held on Thursday Nov. 17 from 7 to 10 p.m. at the Rec Center front desk. There will be additional signups the day of the tournament, starting at 6 p.m. and ending at 7 p.m. A team must consist of a minimum of 7 players with a max of 15. Teams may sign up for the Men's or Co-ed leagues. For more information please visit the Intramural's Web site <http://www.jhu.edu/~recsport/Intramurals/intramurals.htm> or send an e-mail to [intramurals@jhu.edu](mailto:intramurals@jhu.edu).

8 p.m. The **Maryland Space Grant Observatory** located in Bloomberg offers you a free chance to look at the solar system with its telescopes, weather permitting. Call (410) 516-6525 for weather updates and observing conditions before you hike up to Bloomberg.

8 p.m. Friday Night Films will present a screening of **The Heathers** at Mudd Hall. The film is "a razor-sharp black comedy about high school politics that centers on Veronica Sawyer, who joins an exclusive clique of popular girls named Heather and plays along with her new boyfriend J.D. in a series of pranks which turns into a series of murders made to look like suicides." Admission is free. For more information contact Zarrah Keshwani at [ZKeshwa1@jhu.edu](mailto:ZKeshwa1@jhu.edu).

10 p.m. **Coffee Grounds** takes place every Friday night in the Mattin Center Silk Road Cafe. Come out for the free Krispy Kreme doughnuts and coffee, and stay for the fun evening activity.

MONDAY, NOV. 21



CALENDAR

CONCERT AND MOVIE LISTINGS

THURSDAY, NOV. 17

8 p.m. Longtime collaborator with the Dave Matthews Band **Tim Reynolds** will play at the 8X10 Club. For more information visit <http://www.eightbytenclub.com>.

8 p.m. Sonar will host hip hop trio **De La Soul** and supporting acts Knomatik and Tislam. For more information, visit <http://www.sonarbaltimore.com>.

9:30 p.m. New York rock couple **Mommy and Daddy** will visit the Talking Head. For more information visit <http://www.talkingheadclub.com>.

FRIDAY, NOV. 18

8 p.m. The **All Mighty Senators** will play their homecoming show at the Recher Theatre. For more information go to <http://www.rechertheatre.com>.

9 p.m. **Waiting for Evangeline, Honeychuck and Even So** will visit the Sidebar. For more information go to <http://www.sidebartavern.com>.

9 p.m. **Converge, Darkest Hour, the Red Chord** and local punk band **Municipal Waste** will visit the Ottobar. For more information, visit <http://www.theottobar.com>.

SATURDAY, NOV. 19

8 p.m. Indie punksters **Hot Hot Heat** will heat

up Sonar with the help of Redwalls and We Are Scientists. Separate tickets can be purchased for the **Oranges Band** and Two If By Sea. For more information, visit <http://www.sonarbaltimore.com>.

8 p.m. The Talking Head will host the **MT6 Record Fest** featuring ten local Baltimore bands for the price of one. Performers include the Wire Orchestra, Human Host, the New Flesh, Baskettree, Mike Bell, TempSoundSolutions, Newagehillbilly and more. For more information visit <http://www.talkingheadclub.com>.

8 p.m. Recher Theatre will welcome the **Kottonmouth Kings** with Sub Noize Souljaz and Blaze Ya Dead Homie. For more information go to <http://www.rechertheatre.com>.

8:30 p.m. The Red Room Collective at Normals Books and Records will house French trumpeter **Sebastian Cirotteau** and “Baltimore’s amazing dry ice + metal group” **Tockeneis**. For more information go to <http://www.redroom.org>.

9 p.m. Sideshow will present the Ottobar’s Second Annual **Nightmare Before Thanksgiving Party**. Live music will be provided by Headwounds, Rotten Shambles and TnT. This event will also include cranberry sauce wrestling. For more information visit <http://www.theottobar.com>.

SUNDAY, NOV. 20

6 p.m. A night of noise will be housed at the Charm City Art Space. The event will feature Baltimore band **Yukon, Buddyship, Red**

**Dwarf and Cache Flow Quartet Edition 4**. For more information go to <http://www.ccspace.org>.

7 p.m. **Hot Tuna** will play a double feature acoustic and electric set at the Recher Theatre. For more information go to <http://www.rechertheatre.com>.

8:30 p.m. **La Fourza Clarinet Quartet** will visit An Die Musik and play a set of classical, jazz and show tunes. For more information go to <http://www.andiemusiklive.com>.

TUESDAY, NOV. 22

8 p.m. **Ted Leo and the Pharmacists** will cure all at the Ottobar along with Brandon L. Butler and the Vaqueros as well as Askeleton. For more information visit <http://www.theottobar.com>.

9:30 p.m. A show featuring **WZT Hearts and Fascist Fascist** will be held at the Talking Head to benefit **DMBQ**, a Tokyo band who has suffered the loss of their drummer and their equipment in a recent car accident. All profits will go to the band. For more information go to <http://www.talkingheadclub.com>.

WEDNESDAY, NOV. 23

9 p.m. The Ottobar will welcome the **International Noise Conspiracy**, Nightmare of You, Danko Jones and the Whips. For more information, visit <http://www.theottobar.com>.

—Compiled by Stephanie Yu

SHOWTIMES FOR THE CHARLES THEATRE FOR FRIDAY, SATURDAY AND SUNDAY

**Revivals**  
Saturdays at 12 p.m.  
Mondays at 7 p.m.  
Thursdays at 9 p.m.

**Pride and Prejudice**  
Rated (PG) — 2 hrs. 7 min.  
2 p.m., 4:30 p.m., 7 p.m., 9:30 p.m.  
(Show times change, check daily)

**Good Night, And Good Luck**  
Rated (PG) — 1 hr. 33 min.  
2:30 p.m., 4:30 p.m., 7:30 p.m., 9:30 p.m.

**Wild Strawberries**  
(Bergman)  
Nov. 17

**Capote**  
Rated (R) — 1 hr. 49 min.  
2:15 p.m., 4:45 p.m., 7:15 p.m., 9:45 p.m.

**Shopgirl**  
Rated (R) — 1 hr. 46 min.  
4:30 p.m., 7 p.m., 9:30 p.m.  
(Showtimes change, check daily)

**Mirrormask**  
Rated (R) — 1 hr. 41 min.  
2:15 p.m., 4:45 p.m., 7:15 p.m., 9:45 p.m.

**The Only Son**  
(Ozu 1936)  
Nov. 19, 21

SHOWTIMES FOR THE AMC TOWSON COMMONS 8 FOR FRIDAY, SATURDAY AND SUNDAY

**Chicken Little**  
Rated (G) — 1 hr. 21 min.  
4:45 p.m., 7:40 p.m., 9:45 p.m.

**Derailed**  
Rated (R) — 1 hr. 50 min  
4:20 p.m., 7:20 p.m., 9:50 p.m.

**Get Rich or Die Tryin’**  
Rated (PG-13) — 2 hrs. 45 min.  
6:20 p.m., 9:15 p.m.

**Harry Potter and the Goblet of Fire**  
Rated (PG-13) — 2 hrs. 30 min.  
3:30 p.m., 7 p.m., 10:30 p.m.

**Jarhead**  
Rated (R) — 1 hr. 55 min.  
4 p.m., 7:15 p.m., 10:10 p.m.

**Saw II**  
Rated (R) — 2 hr. 10 min.  
4:30 p.m., 7:45 p.m., 10:15 p.m.

**Walk the Line**  
Rated (PG-13) — 2 hrs. 13 min.  
3:45 p.m., 7:10 p.m., 10:20 p.m.

**Zathura**  
Rated (PG) — 1 hr. 35 min.  
4:15 p.m., 7:30 p.m., 10 p.m.

7 p.m. **The Roots of Islamic Terrorism** will be presented by Professor Walid Phares at the Glass Pavilion. Phares is an expert on political Islam Jihad and the “clash of civilizations.” Over the years, Phares has observed the actions of the Jihad movement and has provided analysis for MSNBC as well as served as an expert on fundamentalism for the U.S. government. This free event will also include free pizza. For more information contact the Foreign Affairs Symposium.

7 p.m. There is an **Interfraternity Council Meeting** in the Shriver Board Room. For more information contact Robert Turning at (410) 516-2224 or [greeklife@jhu.edu](mailto:greeklife@jhu.edu).

7:40 p.m. **Argentine Tango** dance classes will be given at the ROTC Building. Learn to lead or follow. No partner necessary. Beginners are welcome. For more information contact [cjones2@jhsph.edu](mailto:cjones2@jhsph.edu).

9 p.m. **Monday Night Football** will be shown at the Hop-Stop. This is a free event and will last until midnight.

TUESDAY, NOV. 22

6:30 p.m. **Free Massages** will be given at the HopStop. For more information call Savithri Raja at (410) 516-8209 or e-mail her at [savithri@jhu.edu](mailto:savithri@jhu.edu).

7 p.m. The weekly **Panhellenic Council Meeting** will take place in Mattin 210, the conference room. For more information call Ali Rickards at (410) 516-2224 or email [ajr484@aol.com](mailto:ajr484@aol.com).

7:30 p.m. **Student Council General Meeting** will take place in the Shriver Hall Board Room.

Visual Arts

**Sacred Arts and City Life: The Glory of Medieval Novgorod** is a collection of sculptures, textiles and artifacts from Veliky Novgorod, Russia’s oldest medieval city. This will be displayed at the Walters Art Museum on 600 N. Charles St. Trace the rise and fall of the city firsthand by examining the icons of the age. The exhibition is organized in collaboration with the State Russian Museum in St. Petersburg and the Novgorod Museum Federation. The venue hours are Wednesday to Sunday from 10 a.m. to 5 p.m. Price is \$6 for college students with I.D. For more information call (410) 547-9000.

An exhibition of 105 photographs by **A. Aubrey Bodine** will be presented at the Bertaux Gallery and Framin’ Place on 8115 Liberty Rd. Bodine was a reporter for the *Baltimore Sun*; his career spanned from 1920 to 1970. Over the course of his

career, Bodine accumulated unusual and unique photographs of everything from clock makers to soap boilers. Admission is free. Gallery hours are daily from 3 p.m. to 6 p.m. For more information call (410) 655-1515.

The newly renovated Asian Arts Gallery at the Asian Arts and Culture Center at Towson University will feature **Searching for a Path: Contemporary Expressions by Seven Asian Artists**, an exhibit that will include a panel discussion from each of the artists. The venue hours are Monday to Friday from 11 a.m. to 4 p.m. and Saturday from 1 to 4 p.m. This is a free event. For more information call (410) 704-2787.

The Jewish Museum of Maryland at 15 Lloyd St. will feature **Lives Lost, Lives Found: Baltimore’s German Jewish Refugees, 1933-1945**, an exhibit of original materials, period settings and personal accounts from the 3,000 refugees who fled to Baltimore after Nazism began to spread across Germany. The creator of Old Bay Seasoning, Gustav Brunn, was among those who fled to Baltimore. This exhibit is open daily and free for members, \$8 for non-members. Call (410) 732-6400 ext. 14.

**Drive-Ins: The Last Picture Show** is a collection of the photographs of Elaine Reed de Laszio at the American Institute of Architects. Her exhibit features an array of photos of drive-in movie theaters that por-

tray the nostalgia and loss of the now-abandoned car lots that once hosted a treasured American past time. The exhibit is free and open to the public. Hours are Monday to Thursday from 9 a.m. to 4:30 p.m. For more information call (410) 625-2585.

The **Woodlawn Vase**, the award presented annually to the winner of the Preakness Stakes, will be on display at the Baltimore Museum of Art as part of its collection of equestrian art and horseracing trophies. The 34-inch vase is a Tiffany’s creation, crafted from sterling silver. The vase is a part of the William Woodward Collection which also includes 52 horse racing paintings. Museum hours are 11 a.m. to 5 p.m. from Wed. to Fr. and Sat. to Sun. from 11 a.m. to 6 p.m. For more information call (410) 396-7100.

The Walters Art Museum on 600 N. Charles St. will host an exhibit entitled **Art of Ancient Americas**, featuring works from the Mayan Aztec and Incan cultures, ceramic figures and ritualistic sculptures from over 4,000 years ago will be on display. The exhibit is open daily. For more information call (410) 547-9000.

An exhibit featuring **Beasts and Bugs** will be hosted at the Strathmore Hall on 10701 Rockville Pike in North Bethesda. The free exhibit will have everything from mixed media renditions of insects and four-foot tall bugs made out of

burlap and wire. *Beasts and Bugs* will be open daily. The Freer Gallery of Art on 1050 Independence Ave. in Washington, D.C. will host **Return of the Buddha**, an exhibition of Chinese sculptures from the sixth century. For more information call (202) 357-2700.

—Compiled by Stephanie Yu

Got an Event?

Send details about future events, including date, time, location, a brief summary of the event and contact information to [events@jhunwsletter.com](mailto:events@jhunwsletter.com). In order to have the event make it into next week’s calendar, please e-mail all events by the Monday before publication.

NIGHTLIFE

CLUBS

**9:30 Club**, 815 V St., NW, Washington, (202) 393-0930  
**Baja Beach Club**, 55 Market Pl., (410) 727-0468  
**Bohagers**, 701 S. Eden St., (410) 563-7220  
**Black Cat**, 1811 14th St. NW, Washington, D.C. (202) 667-7960  
**Brass Monkey**, 1601 Eastern Ave., (410) 522-0784  
**Buddies Pub and Jazz Club**, 313 N. Charles St., (410) 332-4200  
**Cat’s Eye Pub**, 1730 Thames St., (410) 276-9085  
**Club 2314**, 2314 Boston St., (410) 276-9556  
**DeGroen’s Grill**, 104 Albemarle St., (410) 837-5000  
**Fletcher’s**, 701 S. Bond St., (410) 558-1889  
**Hal Daddy’s**, 4119 E. Lombard St., (410) 342-3239  
**Harry’s**, 1200 N. Charles St., (410) 685-2828  
**Hammerjacks**, 316 Guilford Ave., (410) 234-0044  
**Horse You Came In On**, 1626 Thames St., (410) 327-8111  
**Latin Palace**, 509 S. Broadway, (410) 522-6700  
**Lava Lounge**, Pier Four, (410) 539-7888  
**Ottobar**, 2549 N. Howard St., (410) 662-0069  
**Recher Theatre**, 512 York Rd., Towson, (410) 337-7178  
**Redwood Trust**, 200 E. Redwood St., (410) 669-9500  
**Sonar**, 407 E. Saratoga St., (410) 327-8333  
**The Talking Head**, 203 E. Davis St., (410) 962-5588  
**The Vault**, 401 W. Baltimore St., (410) 244-6000  
**Waterfront Hotel**, 1710 Thames St., (410) 327-4886  
**Wyatt’s**, 1614 Eastern Ave., (410) 732-8656

COMEDY

**Comedy Factory**, 36 Light St., (410) 752-4189  
**The Improv**, 6 Market Pl. at Power Plant Live, (410) 727-8500  
**Tracy’s Comedy Shop**, 9306 Harford Rd., (410) 665-8600

COFFEE

**Borders Bookstore and Music**, 415 York Rd., (410) 296-0791  
**Cafe Tattoo**, 4825 Belair Rd., (410) 325-7427  
**Carma’s Cafe**, 3120 St. Paul St., (410) 243-5200  
**Donna’s**, 3101 St. Paul St., (410) 889-3410  
**Fell’s Point Cafe**, 723 S. Broadway, (410) 327-8800  
**Funk’s Democratic Coffee Spot**, 1818 Eastern Ave., (410) 276-3865  
**HopStop**, Levering Hall, JHU, (410) 516-6219  
**Images Cafe**, 3120 St. Paul St., (410) 235-3054  
**Margaret’s Cafe**, 909 Fell St., (410) 276-5606  
**One World Cafe**, 100 W. University Parkway, (410) 235-5777  
**Red Emma’s**, 800 St. Paul St.  
**Sweet Retreat**, 3215 N. Charles St.  
**XandO**, 3003 N. Charles St., (410) 889-7076  
**Ze Mean Bean Cafe**, 1739 Fleet St., (410) 675-5999

MOVIE THEATRES

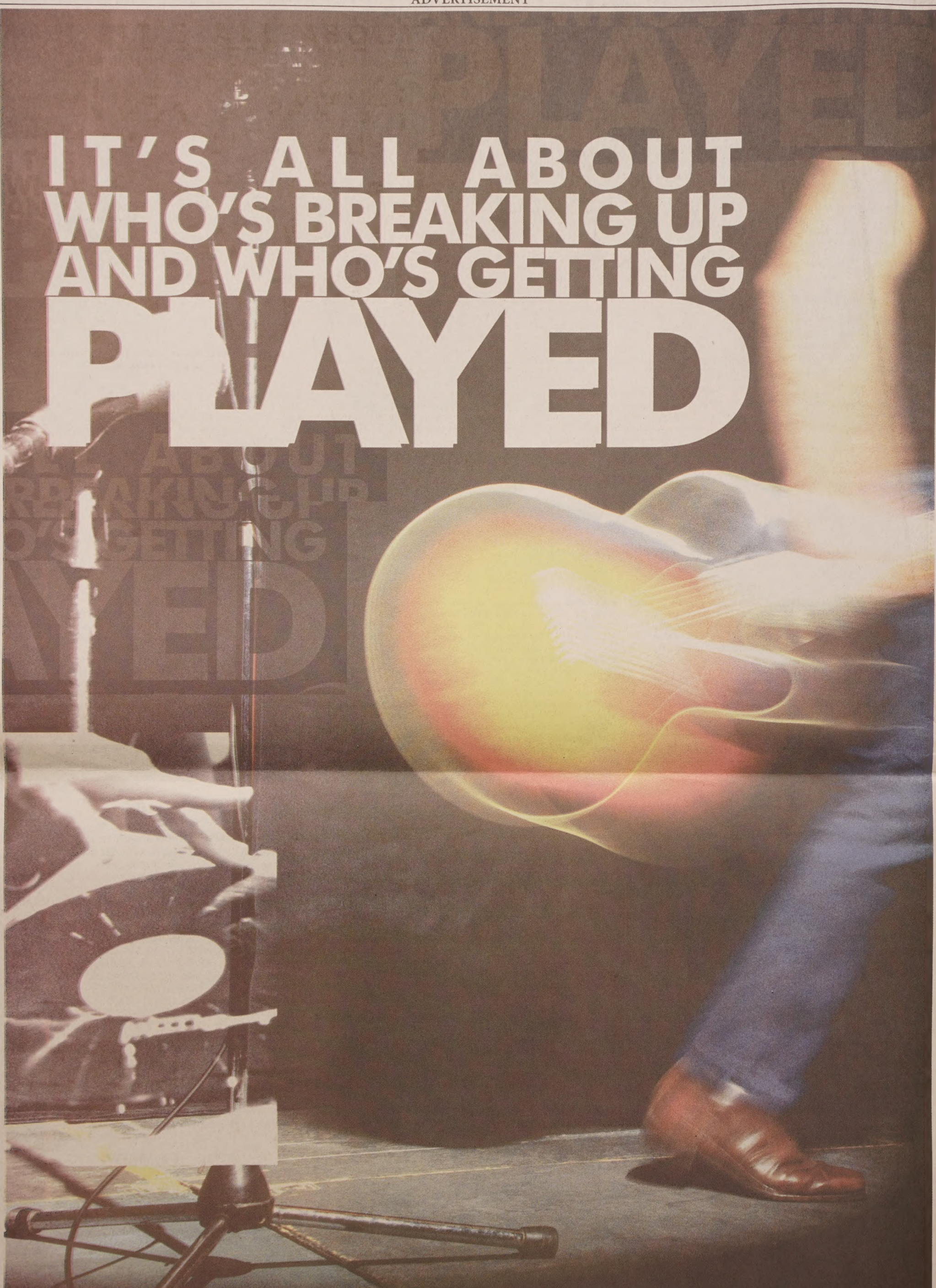
**AMC Towson Commons 8**, 435 York Rd., (410) 825-5233  
**Charles Theatre**, 1711 N. Charles St., (410) 727-FILM  
**Rotunda Cinematheque**, 711 W. 40th St., (410) 235-4800  
**Senator Theatre**, 5904 York Rd., (410) 435-8338

EXPOSURE  
By MARK MEHLINGER





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